

# ART AND ARCHAEOLOGY

## THE ARTS THROUGHOUT THE AGES

*An Illustrated Monthly Magazine*

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON

AFFILIATED WITH

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OF AMERICA

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VOLUME XIV

JULY-DECEMBER, 1922



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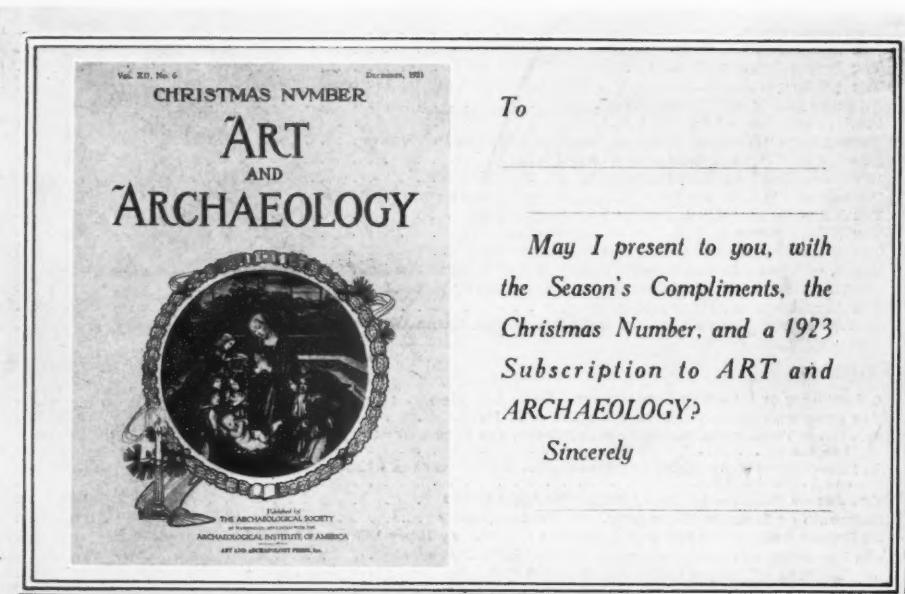
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## ANNOUNCEMENT

The Christmas Holiday Number will be ready for distribution about the 15th of December, and will contain a variety of articles of especial interest for the holiday season, profusely illustrated. Among these are the following:

Archaeology and the Movies; Portrayal of Biblical Scenes,  
*By Edgar J. Banks.*

The Pilgrimage Play at Hollywood, California,  
*By Harvey M. Watts.*

The Passion Play at Oberammergau,  
*By Gertrude Richardson Brigham*

The Gardens of Cashmir,  
*By Dudley S. Corlett.*

### *Interesting Features for 1923*

1. While the Editor was in South America, he arranged for various articles on the art and archaeology of Brazil and neighboring countries, notably one on "Art of the Brazil Centennial Exposition."
2. Art and Archaeology of the Jugo-Slav Kingdom, of Roumania, of Poland, of Austria, of Latvia, and other European countries.
3. Philadelphia Pre-Sesqui-Centennial Number, the third in the series of "American Art Centers."
4. Palestine Number, with illustrated articles on recent excavations.

ART AND ARCHAEOLOGY is primarily indebted to its regular readers for the extension of its circulation, and heartily requests you to remember the magazine when you make up your list of Christmas presents. Christmas cards sent on request.

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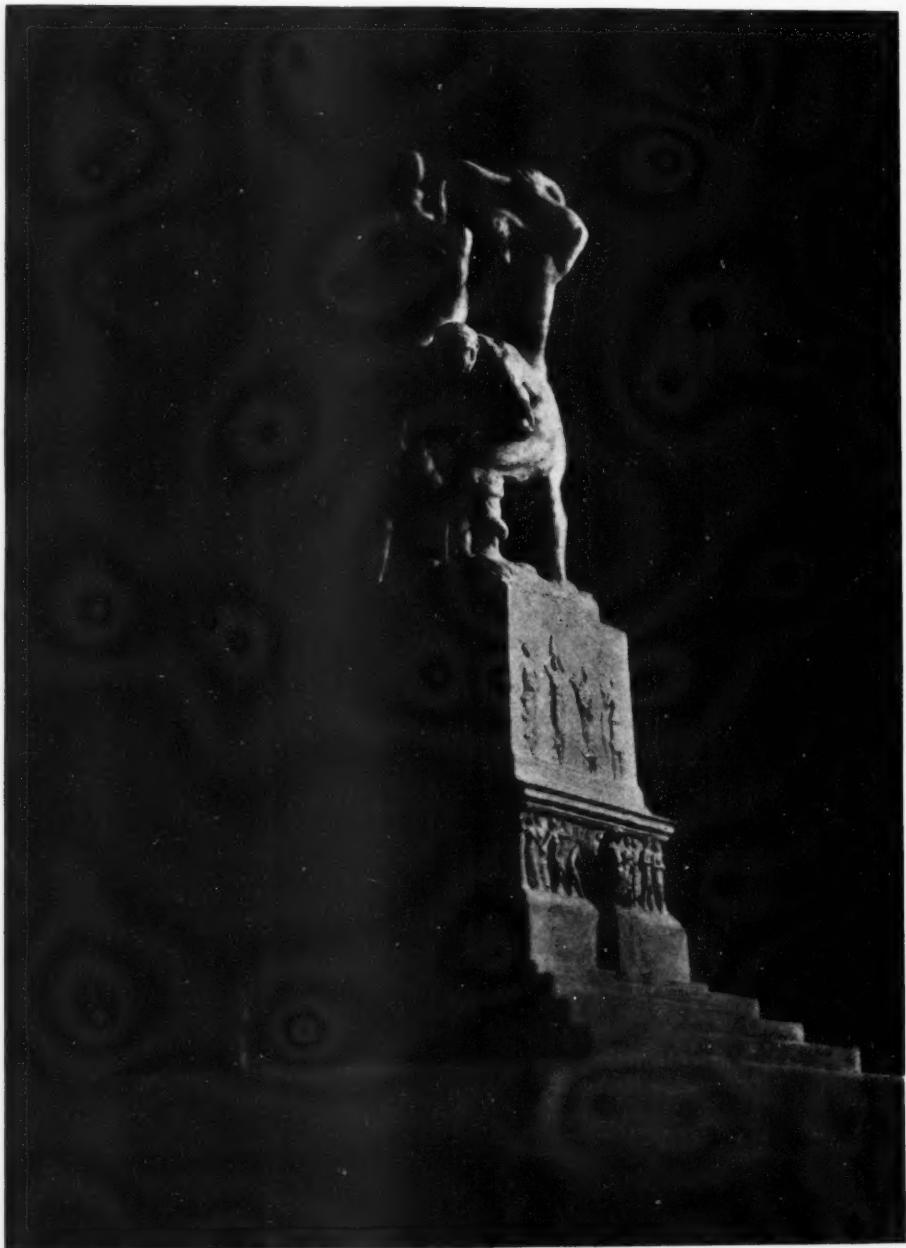
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*Myron Hunt, C. H. Chambers, Architects.*

*Photos by Bachrach, Washington*

"MAN TRIUMPHANT"—DAVID EDSTROM, SCULPTOR.

An inspired modern treatment of the Laocoön motive—three men in combat with a serpent. That struggle ended in defeat and death. Here we have, however, man triumphing over the forces of evil destiny.

# ART *and* ARCHAEOLOGY

## *The Arts Throughout the Ages*

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VOLUME XIV

JULY - AUGUST, 1922

NUMBERS 1, 2

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### DAVID EDSTROM'S MASTERPIECE, "MAN TRIUMPHANT"

By MITCHELL CARROLL,

*"In the Swedish Section the powerful and broadly monumental conceptions of David Edstrom dominated all others. Most modern sculpture is fistic, that of Edstrom is glyptic. He gets his effects from the hardest granite, and the ready tractability of clay."*—CHRISTIAN BRINTON: Impressions of Art at the Panama-Pacific Exposition.

DAVID EDSTROM is both an artist and a seer—as a lover of the beautiful he wishes to portray in living marble his interpretation of life. His varied and interesting career has developed his spiritual vision and in his "Man Triumphant," the latest and noblest of his works, of which the model has been recently on exhibition in his studio at the Art Center, Washington, we have his endeavor to represent the human struggle after perfection against the forces of nature and environment.

Tremendous in conception, harmonious in composition and bold in modelling is this endeavor to express the victory of personality, through powers of soul over the forces of evil. The idea came to him, as he tells us, through the study of a classical masterpiece which portrays human defeat. His spirit revolted in the contemplation of man's yielding to the forces of an adverse fate. He determined then and there to portray instead in marble the Triumph of Man against the most irresistible of obstacles, and after twenty years of study we have the revelation of his unfaltering conviction of man's invincible power through spiritual endowment over the forces that would drag him down.

The Laocoön group is an expression in marble of the pagan doctrine of surrender to fate. The priest of Apollo had endeavored to warn the people of Troy of the deceit that was being practiced upon them. In so doing he was fighting against the will of the gods, who had determined the doom of Troy. Hence the serpents of Poseidon are the instruments chosen to bring to nought his well-meant



(Ed. "Aldini") P. 1. N. 1247. FIRENZE - R. Galleria Uffizi. Laocoön. (Copia di Baccio Bandinelli dell'originale greco.)

#### THE LAOCOÖN.

The Laocoön Group, the best marble copy of which is in the Vatican Gallery, Rome, was the work of Agesander, Polydorus and Athenodorus of Rhodes, who lived in the first century B. C. It is the last and most extreme example of Pergamene art—an effort to express exaggerated pathos by an actual representation of pain and agony. Lessing's essay, so named, on the limits of poetry, painting and sculpture, has given the work an importance far beyond its merits. Yet the technical excellence of the group, no less in composition than in execution, must be acknowledged.

## ART AND ARCHAEOLOGY

endeavors. They come out of the Aegean, encircle in their folds the hapless priest and his two sons and crush the life out of them. The Trojans take this as a portent, admit the wooden horse filled with Hellenic warriors into the city, and ill-fated Troy falls. The sculptors have portrayed the supreme moment of their suffering, when the victims realize their hopeless struggle, and accept defeat and death.

How different by contrast are the young warriors of Edstrom, who stand back to back, grapple the serpent with confident mien and demonstrate man's ability to vanquish the powers of evil. Like the American heroes of Chateau Thierry and the Argonne Forest, they joyously grapple with Nemesis in the grawsome form of a huge serpent, and win the victory against all odds. What a magnificent Victory Memorial this will make!

Edstrom's masterpiece is an Epic in stone. There is a universal quality in this combat which applies to human struggle in all times and under all conditions. In this dynamic work these three invincible young giants stand for ideas as well as men, and are regarded by the artist as Initiative, Concentration and Tenacity. We have here the essence of the artist's optimistic philosophy, his belief in man's conquest of nature through his ability to wrest its secrets from her, and in his power to overcome the weaknesses of his own heredity by his God-given powers.

The reliefs on the architectural base reveal the details and processes of this great idea. On one face of the pedestal we have physical man portrayed, the various stages of his progress through manual labor, through his brawn. The next represents the achievements of science, the supremacy of knowledge in its various aspects, without which labor is of small avail. Still another field portrays art and music, the mighty conquests of the aesthetic nature. Finally the fourth field shows the power of religion in the unremitting conquest of the



The Main Group of Edstrom's three young giants successfully struggling against the serpent.



*Myron Hunt, C. H. Chambers, Architects.*

*David Edstrom, Sculptor.*

**I. THOU MUST.**

The first relief, portraying victory through the attainment of physical power.



*Myron Hunt, C. H. Chambers, Architects.*

*David Edstrom, Sculptor.*

**II. I MUST.**

The second relief, depicting the achievements of man through science, the cultivation of the intellect.

## ART AND ARCHAEOLOGY

Universe. Faith, Hope and Love are the spiritual forces that give man the victory.

In front of these reliefs respectively stand four heroic figures representing the evolution of the human soul. First, before the physical group is the figure THOU MUST, symbolizing the period of adolescence, when one learns that nature's laws are inexorable and must be obeyed. The second figure is I MUST, showing that science has taught the awakened individual he must conform. The third figure, I DESIRE, goes a step further in realization, showing the awakening of the higher spiritual powers through art, while the fourth figure, I AM, typifies the perfected human being attaining at last self-mastery and world-mastery, the final step in human evolution.

It is a daring venture to use such a traditional symbol as the serpent as he has done. Every religion has used the serpent as a symbol in one form or another. The mysteries of Nature and the evils that beset us are elusive and ever changing. The snake's peculiar shape, its deadly poison, its quick and silent movements suggest the hidden action of Fate and the subtle power of evil.

On the four sides of the architectural base of the monument are a series of figures and reliefs that classify and elaborate the means through which man gains ascendancy over the world in which he finds himself, so we shall treat them more in detail.

One side is devoted to the interpretation and glorification of man's physical being. We have depicted on the lower relief fatherhood and motherhood, athletes, blacksmiths and various other exponents of physical labor. Here the artist shows an exuberant vision of the simple normality in physical life. On the upper half of the base are four figures in low relief but somewhat taller. We see from left to right one woman sowing, the next carrying a jar, the third, Demeter, the goddess of agriculture, with her full horn of plenty, and finally the goddess Artemis with her bow, symbolizing the ascendancy of man over all other animals. This relief is a visualization of life as we are living it today, an artist's vision of physical man triumphant through the power of labor.

In the center of the relief we see a free, crouching figure holding one hand in a gesture of defense. This figure the artist interprets as THOU MUST, and shows our primitive unschooled self gaining power through obedience to law. Through necessity we are relentlessly driven to do many things contrary to our primary instincts and desires, yet essential for the final mastery.

On the second side of the monument we have a series of figures designed to suggest the various branches of Science, a series of compositions showing the potent conquests of nature attained through the acquirement of exact knowledge. From left to right on the lower relief we see Euclid explaining his discoveries in geometry, two men working over a tripod, and to the far right we have Copernicus and a group of men in animated discussion over a globe. The discovery by Copernicus that the world was round changed our whole conception of the universe. Science not only shows us the limits under which we must pursue our march through life, but also reveals the tremendous scope of our possibilities.

On the upper relief on this side appears from left to right a female figure looking through a telescope showing the enlargement of our mental horizon through Science. The second figure holds a dove in the hand and shades her eyes as she

## ART AND ARCHAEOLOGY

looks upwards into space where we are now able to fly swifter than the birds. The third figure is holding her hand to her ear, showing how our capacities are expanded through the conquest of sound as in the discoveries of Bell, of Marconi, and finally of the illimitable possibilities of radio. The fourth figure is holding an incandescent light in her hand, symbolizing the marvellous developments of electricity.

In the center of this relief we find a tense erect figure with clenched hands. This figure the artist interprets as I MUST. It expresses Determination. It is worth while to learn to know the laws of nature that make us suffer because by knowing them we may divert them to our use. Just as we lead the unseen powers of electricity into definite channels, and convert this energy to specific uses, so we may control the unseen powers of human consciousness and cause them by power of will to flow in the channels of our own choosing.

The reliefs on this third side of the base are an interpretation of the aesthetic functions of man, his conquest of Nature through Art. All through nature in the petals of the rose, the warble of the nightingale, the murmur of the sea, we are ever cognizant of harmony, a law of rhythm which science cannot reveal, that we can only know emotionally.

On the lower relief, from left to right, we have Music, Sculpture, the Drama, a young man painting a vase, and other figures engaged in the dance.

On the upper relief the first of the four figures is Apollo, the god of lofty artistic aspiration. Next is Melpomene, holding some masks, the Muse of Tragedy. Next we have Eros following with his gaze the flight of his arrow that even penetrated the heart of Zeus, the greatest of the gods. Then comes Venus, the goddess of love and beauty. Love has always been the chief inspiration for Art.

In the center of this relief is placed a statue in the round, interpreted by the artist as I DESIRE. Here the human soul is not only awake to will and determination; it has caught a vision of the wonderful plan of conquest and with all its power it longs for achievement. This figure is relaxed and sweet. There is no tension; like the quiet prayer of a child, it longs for and expects fulfillment. Nature in all her terrific battle is lovely, gentle and kind.

The relief on the fourth side portrays the place of religion in Man's conquest of self and of nature. On the lower relief we have from left to right figures in attitudes of devotion, a prophet healing a sick woman, a ritualistic religious procession leading up to an altar for sacrifice by a priest. This relief might symbolize any form of religious activities—heathen, Jewish, and Christian.

On the upper half we have a nun in an attitude of humble devotion. The second figure is John the Baptist, symbolizing the evangelical type of the devoted life. The third figure is the hermit, representing the life of contemplation. The fourth figure shows a high priest, the ritualistic side of human worship.

The last and supreme figure on the fourth side of the relief is the female figure in the center. It represents the final stage in the attainment of personality and is styled by the sculptor, I AM. In the early struggle we are driven like slaves under the harsh command THOU MUST. With pathetic realization of the categorical imperative we bring forth an anguished I MUST. Then in time



*Myron Hunt, C. H. Chambers, Architects.*

*David Edstrom, Sculptor.*

**III. I DESIRE.**

The third relief, portraying the victories of man through art, the cultivation of the emotional nature.



*Myron Hunt, C. H. Chambers, Architects.*

*David Edstrom, Sculptor.*

**IV. I AM.**

The fourth relief, portraying the final conquest of evil through religion, the cultivation of the heart and the will.

## ART AND ARCHAEOLOGY

one's eyes perceive the plan and order of life and with passionate longing to fulfill one's destiny, I DESIRE. After toil and effort of stern fulfilling of duties great and small, come moments when in exultant assurance there comes to us the realization of final attainment, of union with the divine, expressed in the phrase I AM.

Edstrom's "Man Triumphant" when completed will stand fifty feet high. The crowning main group showing the victorious youths in battle royal with the serpent will be twenty-five feet high from the base to the crowning top of the snake's head. The lower reliefs will be seven feet high, the upper reliefs about twelve feet. The four free figures are to be eight feet in height. According to the proportions thus planned the marble base will be twenty-five feet high. The crowning group will be in bronze, the lower and upper reliefs carved in the marble base. The heroic figures in front of the lower reliefs will be in bronze, thus standing out free from the base though very close up against it. These figures are not only essential to the symbolism of the composition as a whole, but also break the monotony of the square sides, and add romance and mystery to the lower reliefs, as will readily be perceived by a study of the reproduction.

This Swedish-American sculptor of the Middle West has attained pre-eminence through almost unsurmountable difficulties, and his masterpiece, as an interpretation of his own career, reveals the universal law of progress. Emigrating at the age of seven with his parents from his native land, he spent the next fourteen years of his life in Iowa in the hardest kind of labor. A mechanic at twenty-one with only a common school education, the compelling voice of genius bade him lay aside his tools, and he made his way as a stoker on a vessel bound for Sweden, where he starved and studied first in the Technical School and then in the Royal Academy. Afterward he worked in most of the art centers of Europe and recognition came rapidly to him. He has successfully exhibited in London, Paris, Florence, Vienna, Munich, Stockholm, besides New York, Los Angeles, Washington and elsewhere in the United States.

Edstrom believes and preaches that "American Art must grow out of the soil of America, must be created by America, of America, for America. It must conform to and find its means of existence in the nature, life, traditions and ideals which constitute and govern America."

What a magnificent exponent of the American ideal is this colossal monument! It should be erected in Washington, in the very heart of the country, typifying our best ideals, our highest principles, our greatest achievements, our abiding faith. It would prove to be an international inspiration perpetuating the unselfish idealism of the World War, the League of Nations, the Disarmament Conference—a mighty reminder to mankind that the "fault lies not in our stars, but in ourselves that we are underlings," that "self-knowledge, self-reverence, self-control—these three alone, lead life to sovereign power;" and that nations, as well as individuals, may win the ultimate attainment of their highest aspirations through the processes of development portrayed in this masterpiece of sculpture.

*Octagon House,  
City of Washington.*

# THE ART AND ARCHAEOLOGY OF THE DALMATIAN COAST

By H. R. FAIRCLOUGH

ONE of the most remarkable and intensely interesting regions in southern Europe is the eastern coast of the Adriatic. In striking contrast with the low shore line of the Italian peninsula lying opposite, Dalmatia rises precipitously from the blue arm of the Mediterranean, the cloud-capped mountains thrusting themselves so violently into the sea that oftentimes there is not even a natural ledge left for a highway, while rocky islets indicate that the lofty Dinaric Alps, which traverse the interior from north to south, are still uplifting their lesser peaks from the midst of the azure depths. And this coast is deeply indented with wonderful bays, into which gush the fresh waters that spring perhaps from mysterious caverns in the side of cliffs or bubble up strangely offshore amid the sea, thus winning an outlet after their long subterranean course under the limestone ridges.

It would be hard to find a more picturesque region or one which has a more delightful climate. The flora is semi-tropical. The palm and cactus flourish, oranges and lemons are abundant, the vine and the olive are everywhere in evidence, and rarely will a tourist find richer or more varied floral displays than in the lovely gardens of Cannosa, where grow the largest plane trees in Europe.

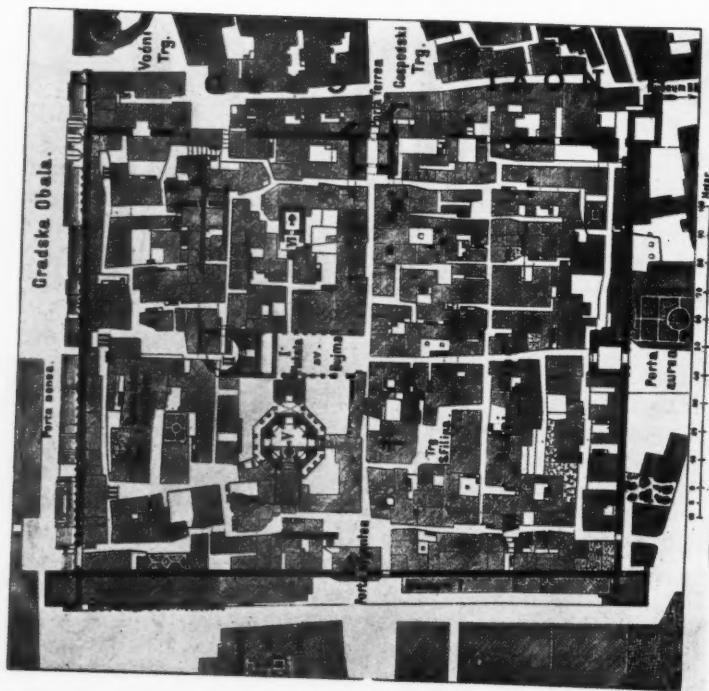
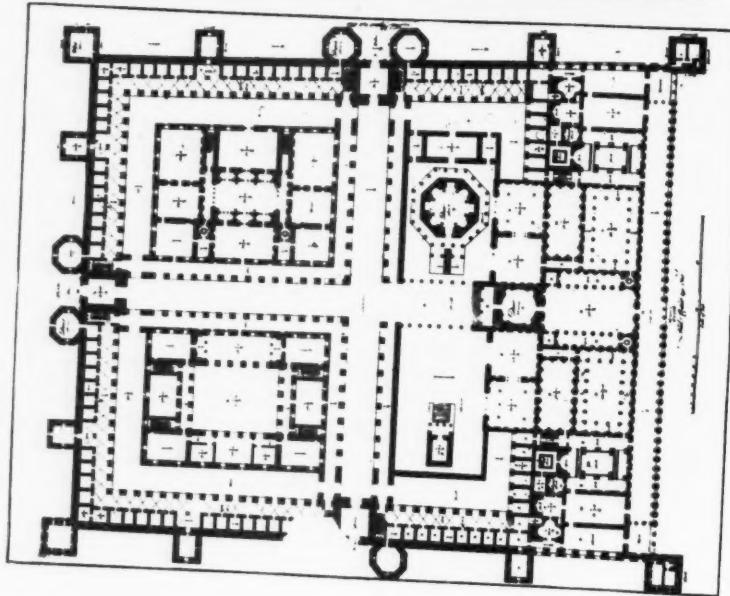
But Dalmatia is also interesting because of its history and its art. Here in ancient days lived a people of the Pelasgic stock, a portion of the great Mediterranean Race, which in Neolithic days spread over the whole of southern

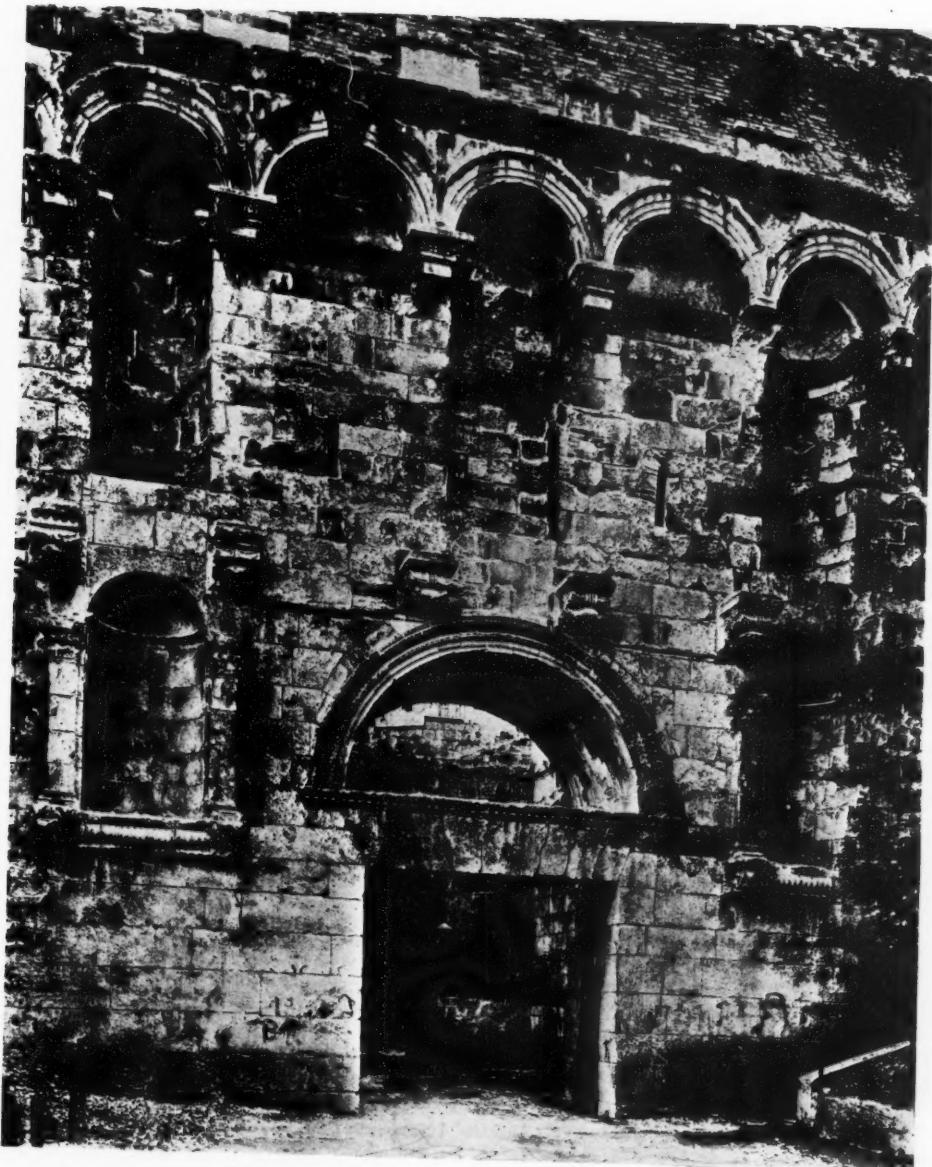
Europe. This Illyrian people, branches of whom were the Liburnians, the Carnians, and the Veneti, ancestors of the later Venetians, still, it is believed, form a substratum of the population of Dalmatia, though they are seen least disguised in the Albanians to the south. As to the northern Istrians, tradition has it that they came from the Black Sea, and perhaps we may connect with some such migration the story of the Argonauts under Jason, pursued by the Colchians.

As early as the 9th century B. C. Ionian Greeks are said to have settled among the Istrians, but the period of Greek colonization along the coast in general seems to have begun with the 7th century B. C. Hence the founding of Black Corcyra, now Curzola; of Epidaurum, or Ragusa, the home of Aesculapius; of Tragurium, now Traü, settled by Sicilian Greeks; of Issa or Lissa, where Lesbians made their home; of Ambrachia, or Brazza; of Salona, Aspalathos, and many other places whose Greek names have survived unto the present. Greek pottery, coins, and inscriptions have often been found along this coast.

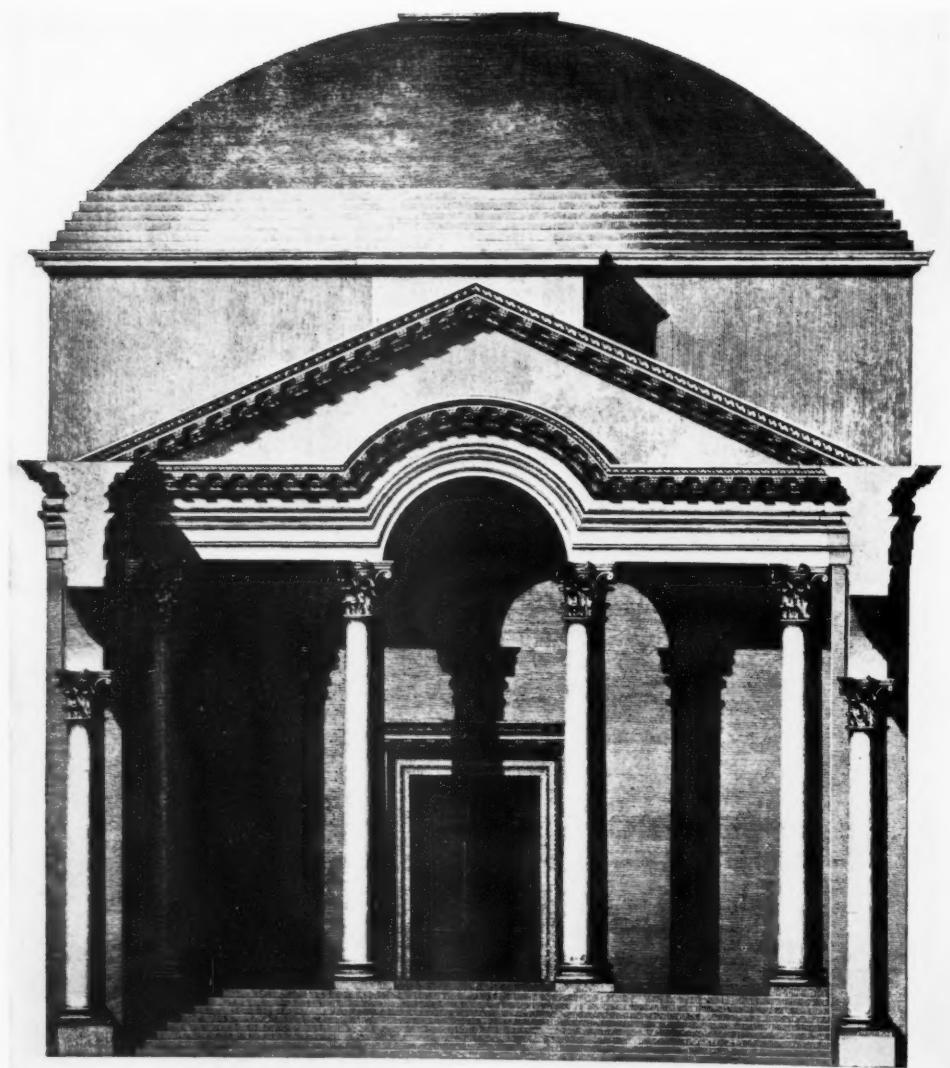
In the 3rd century B. C. the Greek colonists in Dalmatia, an easy prey to the attacks of fierce Illyrian pirates, appealed for protection to the new western power of Rome. A picturesque figure here appears for a moment across the page of history and the Illyrian Queen Teuta, whose capital was at Scodra, now Scutari, in Albania, becomes involved in two wars with the Romans, who defeat her in 219 B. C.

SEALATO: Plan of Palace of Diocletian.





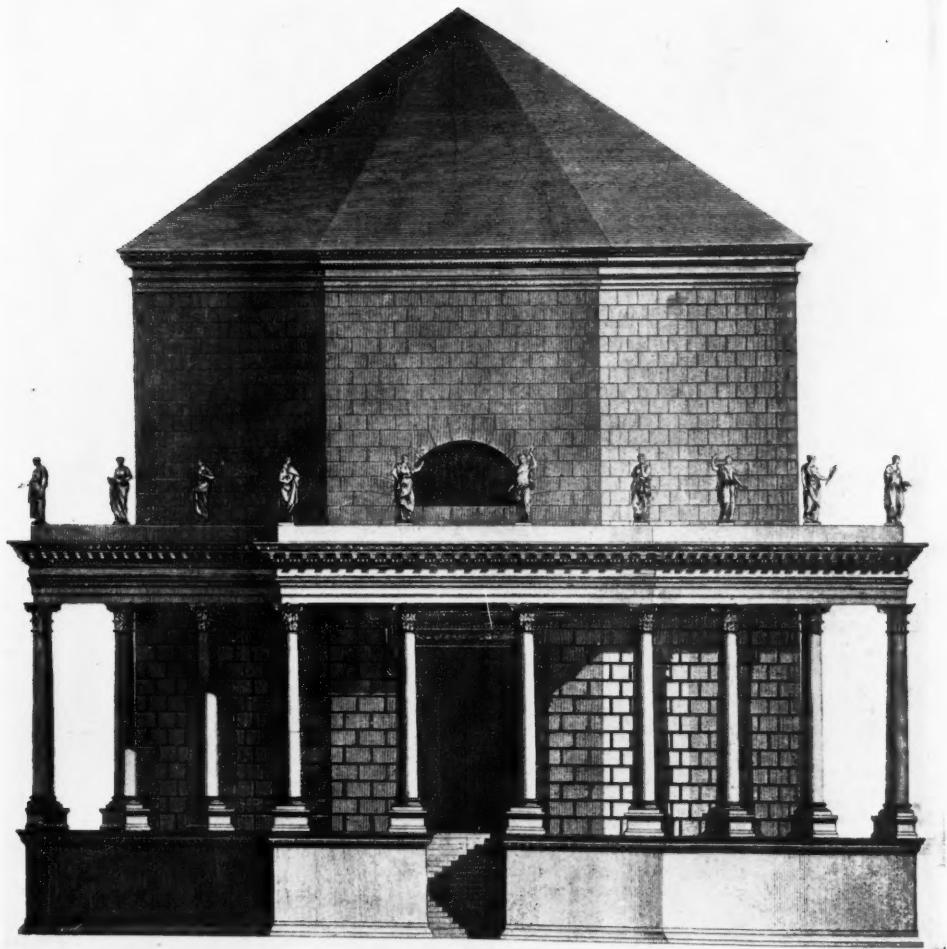
SPALATO: Golden Gate of the Palace of Diocletian.



SPALATO: Façade of the Vestibule, reconstruction of Robert Adam.

and annex part of her kingdom. Istria was conquered in 178 B. C. and shortly after that date Pola became a Roman colony. In the civil wars it sided with Pompey and was, therefore, destroyed, but it was restored by Octavius in 33

B. C., and under the Empire became very prosperous. Augustus rebuilt its temples, one of which is still beautifully preserved and serves today as a museum. The chief glory of Pola, however, is its splendid amphitheater, whose



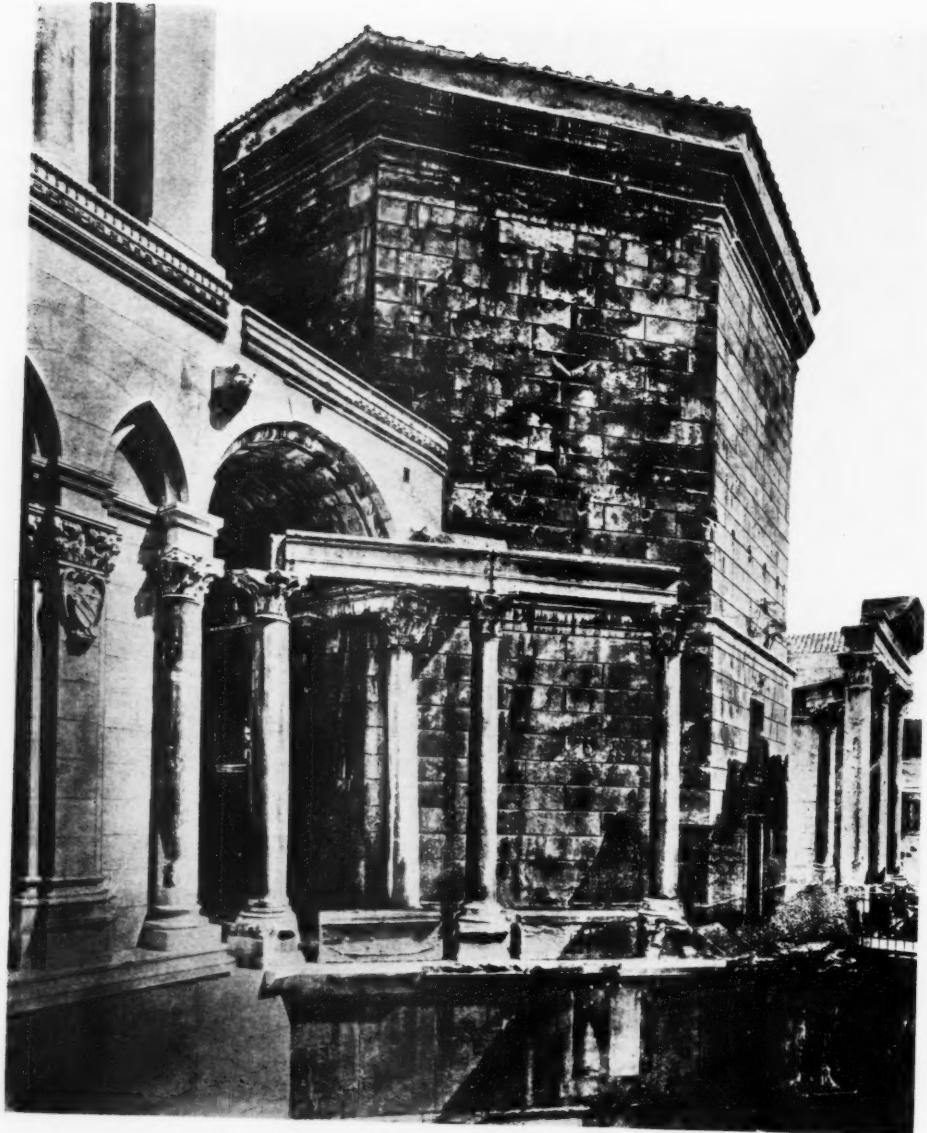
SPALATO: Mausoleum of Diocletian, reconstruction of Robert Adam, now the Cathedral.

exterior is almost perfect but whose interior has been despoiled to furnish material for other buildings.

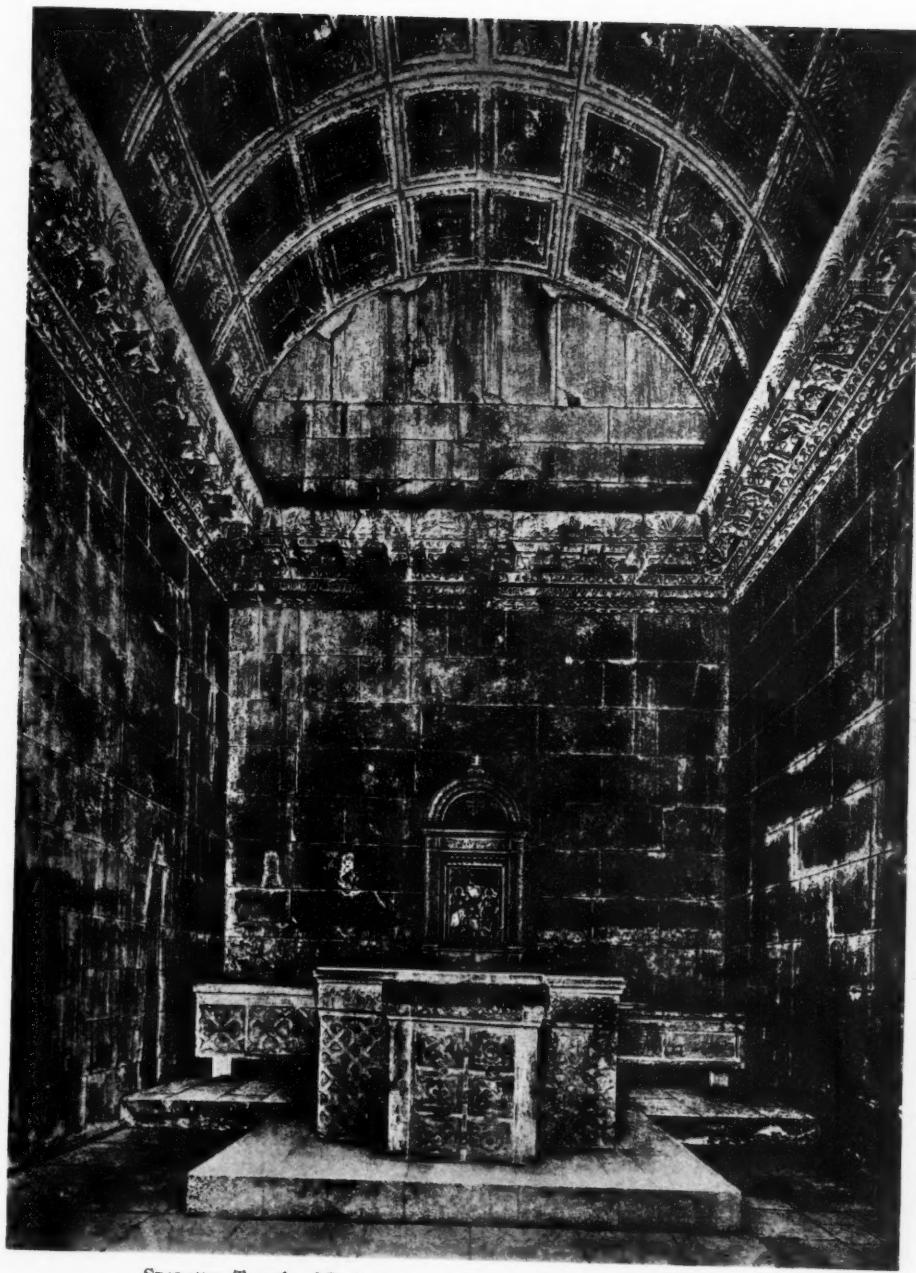
Tergeste, the modern Trieste, received a Roman colony in 129 B. C. The hill where the cathedral now stands was the center of the Roman settlement, and the careful observer may detect in the church building many Roman architectural remains, but the

principal memorial left in Trieste from Roman times is the so-called Arco di Riccardo, which goes back far beyond Richard Coeur de Lion, from whom it is named, and far beyond Charlemagne, with whom legend also associates it.

The province of Illyricum was created in 59 B. C., when Julius Caesar became its first governor, established his headquarters at Salona and built the first



SPALATO: Side view of the Cathedral.



SPALATO: Temple of Jupiter, now used as a Baptistry. Interior view.



SPALATO: Peristyle of Diocletian's Palace.

of those great roads, which in time connected the Roman towns of the coast with the interior not only of Illyricum, but also of Macedonia, Moesia, Pannonia and Dacia. By the time of Trajan, the whole Balkan territory was completely Romanized, while the Dalmatian coast towns could hardly have been distinguished in speech, religion and customs from the Latin towns of Italy itself.

Both Trieste and Pola fall within the Italy of Augustus, and it is interesting to find that in the geography of Dante Pola is the most eastern of Italian cities. Fiume, which was once an old Liburnian town, and under the Romans

was known as Tersatica, never belonged to Roman Italy.

The conquered Illyrians were not without power and influence over the conquerors. Historians of Rome commonly devote a chapter to the Illyrian Emperors, some of whom had an extraordinary career. Thus, the later Claudius, Aurelian, Probus, Diocletian, and Maximian were all sons of Illyrian peasants, while Constantine the Great can be included in the list, for he was born at Naissus, now Nish, and his mother was a native of the region.

#### SPALATO

Of these emperors, Diocletian has left the deepest impress upon his native

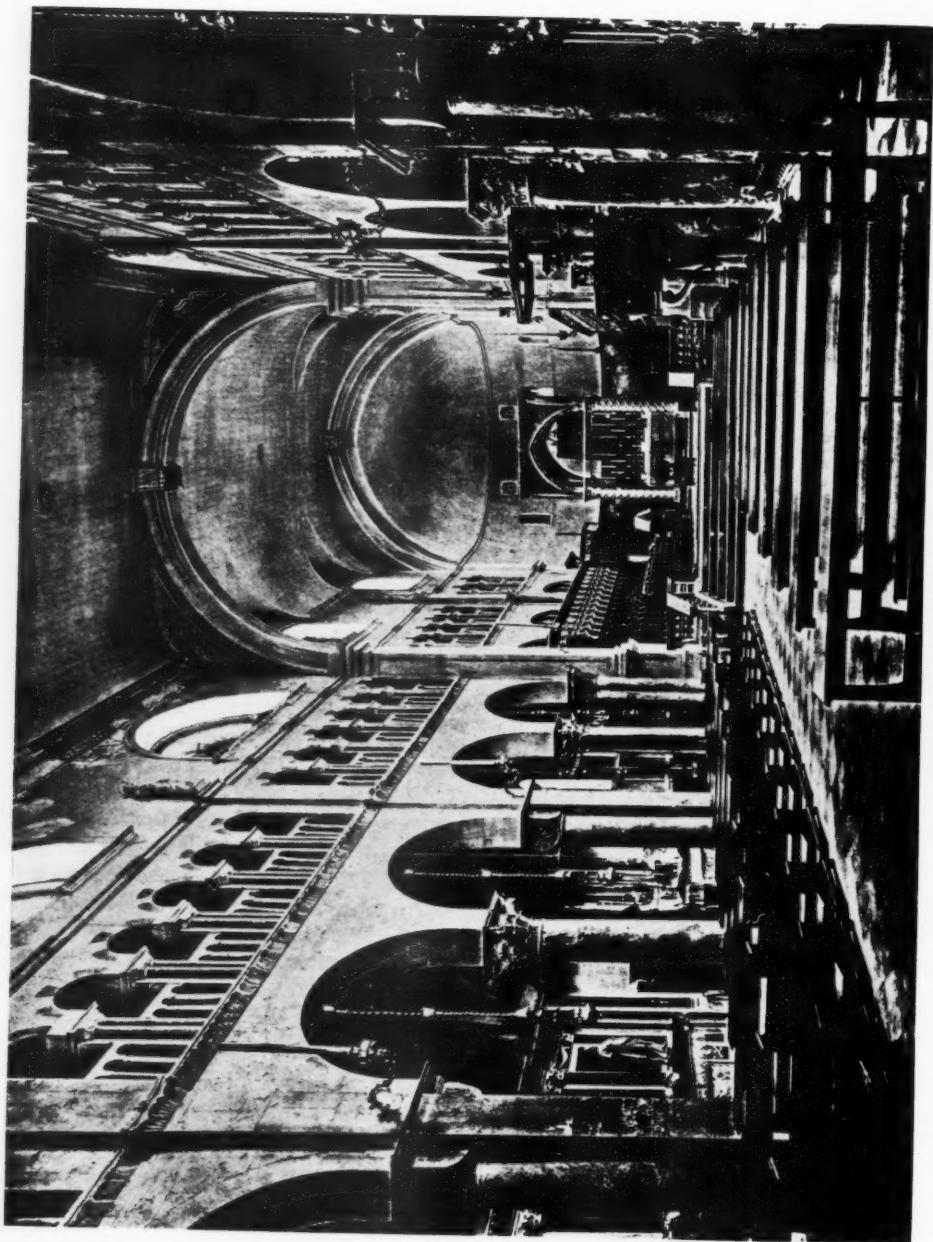


SPALATO: Temple of Jupiter, now used as a Baptistry.

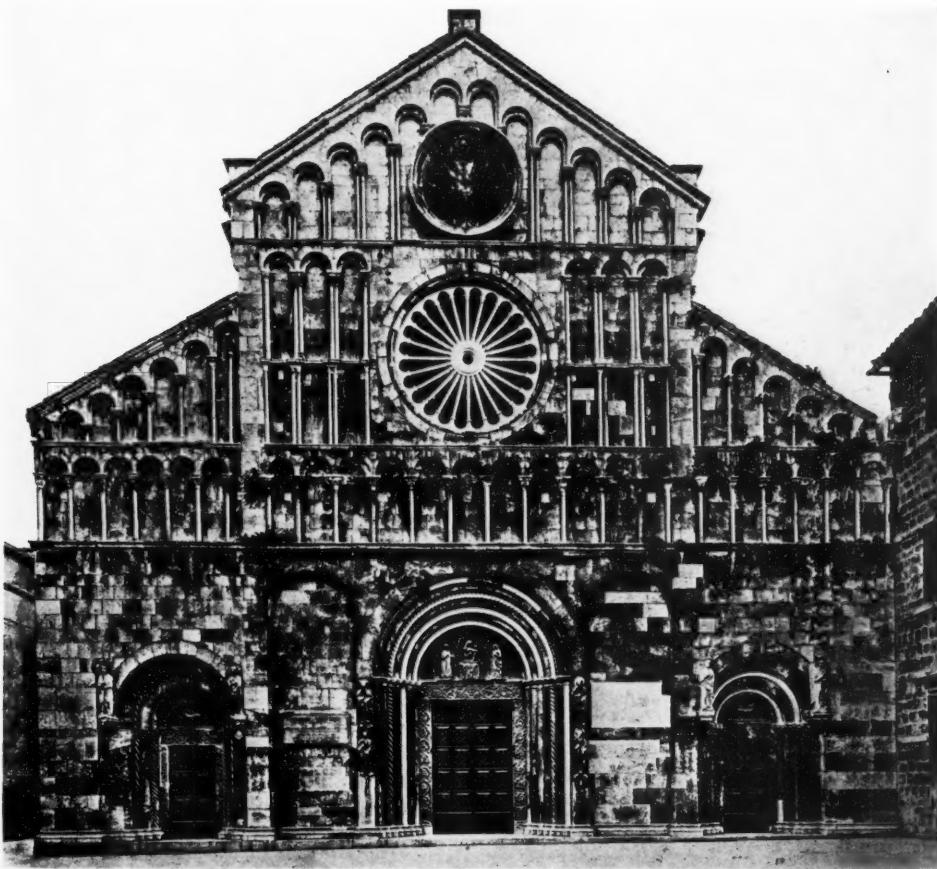
land. Born at Salona—though one tradition gives Doclea in Montenegro as his birthplace—Diocletian rose to be the greatest figure in the then known world. He is remembered by us chiefly as a persecutor of the Christians, but aside from this offense, which after all is mainly to be charged to his associate and evil genius Galerius, he is to be commended as a very able executive, who reformed the coinage, abolished many monopolies, suppressed alchemy and established a scale of maximum prices. He was the first to assume the diadem and the first to realize that the Empire had become too colossal and unwieldy for successful administration. He, therefore, divided it into two parts, and drawing the line of cleavage through the Province of Illyricum, he gave Eastern Illyricum to the Eastern

Empire, and Western Illyricum, including Dalmatia, to the Western. This step has had far-reaching consequences, for while the Eastern countries became Greek in speech, those of the Western Empire remained Latin, and later, when the great schism occurred in Christianity, the Eastern Empire became Greek Catholic, the Western remained true to Rome. Hence, today the eastern Serbs are prevailingly Greek Orthodox and use the Cyrillic alphabet, the western Croats and Dalmatians are prevailingly Roman Catholic and use the Latin alphabet.

Diocletian was only 59 years of age when in 305 he laid down his high office and retired to the palatial home which he had erected in his native land. Here he spent the remaining eight years of his life, and though importuned by



ZARA: Interior of Cathedral.



ZARA: Façade of Cathedral.

Maximian to return to Rome and resume his sway, he made the great refusal, accompanying it with the famous remark that if he could but show Maximian the cabbages which he had planted with his own hands, he would no longer be urged to accept so thankless a task as that of imperial power.

Diocletian's palace is still wonderfully well preserved and its general plan can be easily traced. It comprises nearly ten acres of a wall enclosure, which forms an irregular oblong, the

length on the east and west sides being nearly 700 feet and the breadth on the north and south ends 530 and 550 feet respectively. The walls are  $6\frac{1}{2}$  feet thick and vary from 60 to 80 feet in height. There are three gates to the enclosure, the most striking being the Porta Aurea at the north, to which the road from Salona leads. The south wall faces the sea, which in ancient times washed its base, and here a doorway gave access to the palace from the water.



ZARA: S. Donato. Interior view.

## ART AND ARCHAEOLOGY

In ancient days, and conditions are much the same today, a visitor entering by the Porta Aurea would have found himself in a street 36 feet wide, which led between low arcades to the center of the enclosure. On either side were doubtless the quarters for the soldiers, slaves, retainers, and officials of the ex-Emperor. At the central point a cross street ran east and west, showing a view between arcades to the right and to the left. But on continuing to the south the visitor would have found himself in a stately peristyle between rows of lofty columns, leading directly to the vestibule of the palace apartments. On either side he would have looked into courts enclosing buildings, to the right the temple of Aesculapius and to the left the imperial Mausoleum, while if he had passed into the vestibule, then crowned by a lofty dome, he might have reached the atrium beyond, a handsome reception room, looking out over the sea and adorned with sculptures and paintings. On either side of this would have been the private rooms of the imperial family.

Here then is an extraordinary example of Roman domestic architecture, which fortunately for us was visited by a distinguished English architect in the middle of the 18th century. Robert Adam's elaborate description of the palace was published in 1764 and gives many illustrations of interesting details. We must remember that when the neighboring city of Salona was destroyed in 639, the inhabitants conceived the idea of taking up their abode in the old palace, then three centuries old, and so this great building, which had been erected to be the home of a single prince, became by reason of its size and solidity, a home for the population of a whole city. Hence arose the town of Spalato, which aside from the

two main streets I have mentioned, has only narrow, dingy alleys separating the shops and houses, but which has an open piazza at the entrance to the peristyle and has converted the two buildings which stood in separate courts, into a Christian Cathedral and a Baptistry.

In the erection and preservation of this palace of Diocletian we face the great central fact in the architectural history of Dalmatia, for not only is the palace the most remarkable structure in the country, but its influence on the later buildings of the coast cities, ecclesiastical and civil alike, has been most profound. Let us mention some of the features to be observed.

The Porta Aurea is adorned with miniature arcading, which seems to be the first illustration of an architectural embellishment that figures largely in the Romanesque and Gothic work of later times and was perhaps directly imitated by Theodoric at Ravenna. In Zara the main façade of the handsome cathedral shows its influence, as also do the eastern and southern sides of the exterior of S. Grisogono.

The small Baptistry of Spalato (only  $27\frac{1}{2}$  by 16 ft.) has a remarkable barrel-vaulted ceiling of huge stones, which we shall find copied at Zara and Sebenico. The converted Mausoleum, though octagonal on its exterior, has a circular interior crowned by a dome. The inner wall is divided into bays by detached columns, two orders in height, the lower of granite, the upper of porphyry. The upper frieze shows *amorini* or cupids engaged in various pursuits of daily life, and reminding us of the charming figures that adorn the House of the Vettii in Pompeii. The general plan of the Mausoleum doubtless inspired the Baptistry at Zara, while the double orders and frieze of



ZARA: S. Grisogono (east end).

## ART AND ARCHAEOLOGY

the interior are echoed in the beautiful chapel of the Blessed Orsini at Traü.

But the chief archaeological significance of the palace lies in another feature, for it is the earliest important illustration (an example may be seen at Pompeii) of the use, on a large scale, of columns instead of piers to serve as a direct support of arches without the intervention of a lintel or cross beam. This may be seen in the cryptoparticus adorning the sea wall, and in the entrance to the vestibule, but especially in the peristyle, where successive arches spring boldly from the capitals of Corinthian columns. This is a very remarkable fact in the history of architecture and marks the beginning of a new era, when the rules of antiquity are relaxed and a movement begins in the direction of modern styles. Here, says Professor Freeman, is perhaps the greatest step ever taken in architecture, "the beginning of all the later forms of consistent arched architecture, Romanesque, Gothic, or any other."

Two hundred and twenty-two years after Diocletian's death, Dalmatia became attached to the Eastern Empire, and what little impression was made upon the land by Byzantine culture belongs to the five centuries following. It is exemplified in the Christian basilicas of Salona, in the Duomo of Trieste, and in the S. Donato and the Baptistry of Zara.

During the same centuries other influences, however, were at work, which were destined to have a much more permanent effect on the land than Byzantium. In 639 a host of Avars swept down upon the coast and destroyed a number of Dalmatian cities, including Salona. This, as we have seen, led to the occupation of Diocletian's palace. Salona had been the seat

of a bishopric, which was now transferred to Spalato, the first Bishop of Spalato being created as early as 650 A. D. Henceforth the history of Spalato centers about the Cathedral, into which the Mausoleum was now transformed. The principal change effected in the course of time was the addition of the beautiful campanile, now the most conspicuous feature of the town. It is Romanesque in style and dates from the early 13th century.

It was in the same century as witnessed the destruction of Salona that the Serbo-Croats first migrated into the Balkan peninsula. The old Illyrian population of the interior soon became largely absorbed into the new stock, but the city states along the coast still retained their Roman character, as well as their independence, for centuries afterwards. Even today many Roman family names are found in use along the coast, surviving from the Roman period, even as a certain number of Greek names, like Grisogono, Andronico, Lascaris, and Paleologo, testify to a Greek origin, whether Byzantine or Hellenic. It must be remembered that the Slavic migration affected the country districts much more than the cities, for the Slavs were primarily an agricultural people, and what they wanted was land to cultivate. Even today the Italian population of Istria and Dalmatia is chiefly confined to the towns, while the rural population of the neighborhood is mainly or wholly Slavonic. The reason why the more southern Dalmatian towns also are today predominantly Slavonic is due to the pressure exerted upon the country people by the Turks, who after the fall of Constantinople in 1453, made their way westwards and forced the natives to seek refuge in the fortified towns of the coast. Thus in the 16th and 17th centuries Ragusa was



SEBENICO: Interior view of Cathedral.

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often threatened by the Turks, and Cattaro was twice besieged by them.

The Venetians did not begin to establish themselves in Dalmatia proper before the 11th century, and it should be distinctly understood that however much Venice has left her mark upon the whole coast in her art and architecture, yet the Latin character of these maritime cities is due more to ancient Roman tradition than to Venetian domination. Even Trieste, which lies so near to Venice, was never under Venetian authority except for very brief periods, and throughout her history she always looked upon Venice with fear and hostility. As to Pola, she was still, in the 13th century, largely controlled by an old Roman family, the Sergii, whose name may be seen on an ancient triumphal arch dating from imperial times, and in the next century, during the struggle between Venice and Genoa, she attached herself to the latter. Ragusa was an active rival of Venice at all times, and Cattaro was not reduced to submission until the 15th century.

### ZARA

Of all the coast cities the one that became most completely Venetian in character was Zara. This old Liburnian town, in which Rome had planted a colony as early as 178 B.C., had grown into a prosperous imperial city. Like Valona, however, she was destroyed by the Avars in the 7th century, but having revived, she excited the envy of the Venetians, who reduced her by force in 1202. The Crusaders who assisted in this unholy exploit were punished by excommunication. Henceforth, throughout the middle ages, Zara was the most important city of Dalmatia, and therefore the principal object of dispute between Venice and Hungary, a new power to claim dominion over this coast.

Owing to its history, the Roman remains in Zara are less numerous than one would expect. There is a Roman archway and an occasional Roman column, while the museum in S. Donato contains numerous Roman inscriptions and fragments, but the main archaeological interest in Zara is in her churches, which represent various periods from the 8th century onwards. Thus S. Donato itself is a round Byzantine church, erected on a solid Roman pavement. It is divided into two stories, the upper one being independent of the lower, and having its own entrance from the exterior.

The Cathedral is a handsome Romanesque structure with a beautiful western façade. In the interior, which is basilican in plan, piers and columns alternate to support the arcades, a characteristic also found in S. Grisogono. The adjoining hexagonal Baptistry is strongly reminiscent of the Cathedral at Spalato.

### SEBENICO

In Sebenico the Slavic element is much stronger than in Zara, yet the architecture of the place remains strikingly Italian. The Cathedral is a most remarkable structure. Absolutely no timber or brick has been employed, but it is built wholly of stone, marble and metal. It has a stone vaulted ceiling which serves for roof as well, a mode of building which shows the direct influence of the Baptistry at Spalato. The general architectural treatment, however, is a curious but pleasing mixture of Gothic and Renaissance forms.

### TRAÜ

In Traü, the ancient Tragurium, we have a city which Pliny mentions as famous for its marble, and which Constantine, writing in the 10th century, describes as still preserving its Roman



TRAÙ: Principal Portal of Cathedral.



RAGUSA: Rector's Palace.

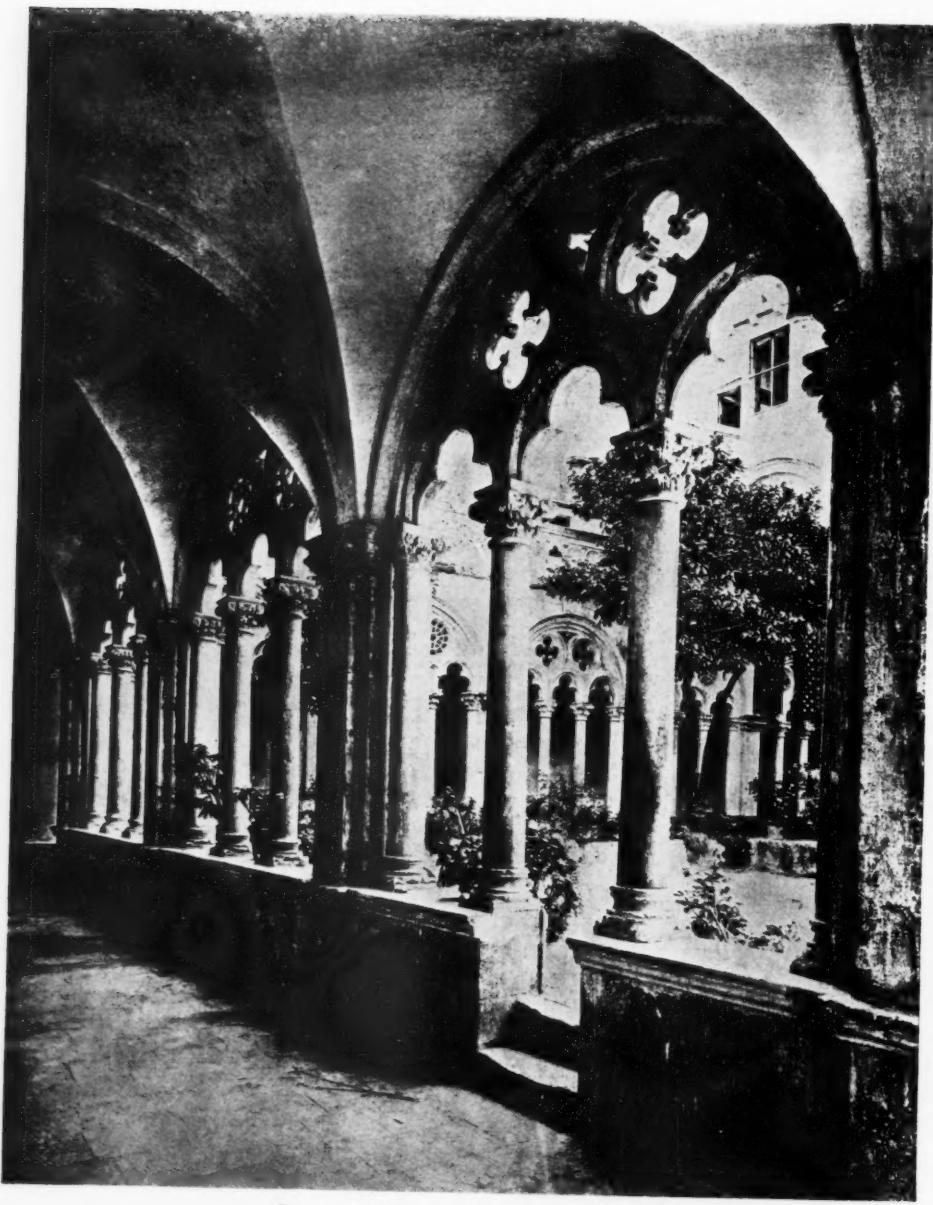
character. Like other cities of the coast, this, too, in the middle ages was wooed and won perforce by威尼斯人 and Hungarians alternately. The great glory of Traü is its cathedral, which, succeeding to a church founded by Constantine the Great, revived the basilican form of nave and aisles, with a very fine narthex or porch across the western end. Here, too, is a campanile, only one, however, of the two originally intended to be built. This cathedral is the finest example of the Romanesque style in Dalmatia and its most remarkable feature is the magnificent western portal, perhaps the most glorious specimen of its kind in mediaeval art. Though Romanesque in general design, yet certain features, such as a gabled pediment traced upon

the wall above the central arch, and the quaint figure of S. Lorenzo standing within the enclosed space, indicate a transitional period. The Gothic campanile is, of course, considerably later in date.

#### RAGUSA

Of all the Dalmatian cities perhaps the most interesting, and certainly the most beautiful, is Ragusa, which in the 7th century succeeded to the old Epidaurum (Ragusa Vecchia) on the destruction of the latter by the barbarians. Even in the 10th century Constantine describes Rausium, or Ragusa, as a Roman town in the midst of Slavs.

At an early date Ragusa advanced rapidly in power and importance, and throughout the middle ages she had an

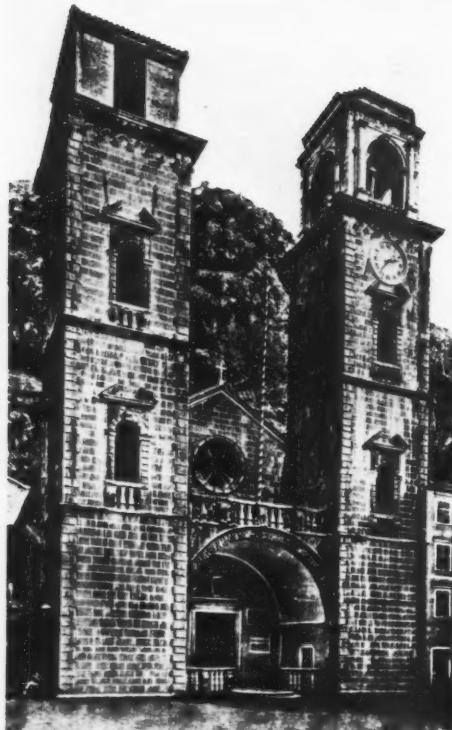


RAGUSA: Cloister in Dominican Convent.



RAGUSA: Court in Rector's Palace.

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CATTARO: Façade of Cathedral.

independent position, which was barely second to Venice herself, her foremost rival. She made commercial treaties with the great naval powers of the time and her ships were to be found in the most distant ports. She is famous as being the first European city to renounce the slave trade and the first to establish a foundling hospital. Today she still has the charm of a mediaeval city, girt with walls and crowned with battlements, while set in the midst of exquisite scenery.

Ragusa has suffered much from earthquakes, and her buildings have therefore undergone many changes. Today the most interesting structure in the charming town is the Rector's palace, which curiously enough has a façade in which Gothic windows stand

above Renaissance arches. This, of course, is due to a reconstruction. One of the splendidly carved capitals shows the dignified figure of Aesculapius, the patron deity of olden days. The 14th century cloisters of the Dominican and Franciscan convents are delightful specimens of late Romanesque and Dalmatian Gothic.

One can hardly find in all Europe a more picturesque region than the Bocche, where the famous Mt. Lovchen, so dear to the Montenegrins, keeps sentinel above the land-locked waters of Cattaro. Here there are towns of great antiquity, for Cattaro is the old Ascrivium, which Pliny mentions as a town of Roman citizens, and a few miles away is Risano, the Greek and Roman Rhizon, the city to which the Illyrian Queen Teuta retreated after her defeat in 229 B. C.

### CATTARO

The old cathedral of S. Trifone in Cattaro has an impressive west front with two campaniles, fulfilling in this respect a plan which the architect of the Traü cathedral had never completed. The interior shows the same alternation of piers and columns as was noticed in the Duomo of Zara, but the most striking feature is the splendid baldachino over the high altar with the silver pala behind. When I last visited the cathedral it was on the occasion of high mass and I learned two interesting facts. I was told that the venerable Bishop who was officiating, had translated Dante into Serbian and that the liturgy he was using was the old Slavonic. Here indeed, I thought, is the point where East and West truly meet. Slavic virility and Italian culture will make a combination which will surely play a most important part in the renaissance of unhappy Europe.

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## A ROMAN COLONY IN THE ALPS

By E. D. PIERCE

LIKE her older invaders, Hannibal and Napoleon, we crossed into Italy over the Alps, scorning the present day tunnels but making good use of another modern convenience—the motor-bus. Our journey therefore was made more rapidly than that of the historic conquerors who had to plod wearily along with their mules and elephants. Truth forces me to admit that we did not follow directly in their footsteps as they presumably crossed over the great St. Bernard Pass while we entered by way of the Little St. Bernard. Both passes were used by the Romans and some historians have tried to prove that Hannibal did enter Italy by the route we followed. Even if the Carthaginians preferred the other route, it is certain that Julius Caesar used the Little St. Bernard on his journeys into Gaul and the Roman remains along its course are almost as important as those of its greater neighbor. Either route would have taken us to our destination,—Aosta, the *Augusta Praetoria* of the Romans.

Very little is known of the valley of Aosta before the first century B. C., when it came into contact with the Romans. Its inhabitants, the Salassi, were a Celtic people who had become very powerful and turbulent in the latter days of the Republic, controlling both the passes that branch off from the end of the valley where Aosta now stands; the little St. Bernard over the Graian Alps and the great St. Bernard over the Pennine Alps. The Romans of the earlier Republic had deemed it sufficient to found a city, Eporedia (modern Ivrea), at the base of the mountain valley to prevent the Salassi carrying

on raids into the great northern plain of Italy. The numerous punitive expeditions sent against them show that this was not an effective check. In any case it was not sufficient for Augustus, who was determined to establish safe lines of communication with the newly organized regions of Gaul. In the years between 28 and 15 B. C. he succeeded in carrying out his general plan of having separate groups of two fortified cities in connection with each of the main Alpine passes—a smaller city at the head of the narrow valley that led to the pass from the Italian side; and a larger city at the lower end of the valley where it opened out upon the Italian plain. The most important of the passes in Republican times had been those over the Mt. Genèvre and Mt. Cencis, which were approached by the same road from the plain as far as Susa, whose command of both passes led to its being strongly fortified and given the name of *Italiae Claustrum*.

Susa and Turin formed the western unit in the plan of Augustus. The next, both in point of time and geographical position, was the group of *Augusta Praetoria* (Aosta) and *Eporedia* (Ivrea), which stood respectively at the upper and lower end of what is now called the Val d'Aosta. This valley, through which the glacial stream of the Dora Baltea flows, is often not more than two miles wide, and stretches northwest for some 60 miles from the opening of the great Po valley. Early in the first century B. C. the Romans discovered that the passes over the Alps in the Salassi country were among the best leading into Helvetia and Gaul and that it would be necessary for the



View of Val d'Aosta below the town of Aosta.

Republic to control them. As soon, therefore, as the commercial route of Susa had been made secure Augustus undertook, about 25 B. C., the permanent subjugation of the Salassi. This task was entrusted to Terentius Varro Murena, as the Princeps himself was engaged in Spain and Gaul. Varro apparently did not fight a pitched battle with the Salassi but worked his way up the valley until he reached the spot where Aosta now stands and there built his camp. With the whole valley at his mercy he took the villages one by one, capturing the men and forcing them into military service and selling the women and children as slaves. The lands of the Salassi were seized and divided among the veterans and other Roman colonists.

On the site of his camp Varro founded the Roman colony, *Augusta Praetoria Salassorum*, naming it for the Princeps and the three thousand veterans of the Praetorian guard who were assigned to it with their families. The modern

town of Aosta still conforms to the shape and plan of this colony, which was modelled directly on that of a permanent camp and the Roman remains here are in a better state of preservation than in any other Roman fortified city. The town forms a rectangle 2,440 feet long, which is the normal maximum length of a Roman camp-city, but its width, 1,920 feet, although wider than the normal of 1,600 feet, is narrower than Turin. Its principal gateway, the *Porta Praetoria*, faces towards Rome; and in front of it, at a distance of 366 meters, stands the colony arch of the city. The remains of the north and south gates have also been discovered, showing that Aosta, like Turin, had four gates, but, while those at Turin were uniform, those at Aosta differ in size, the smaller ones having but a single archway, while the principal gates had three openings. This may be explained by the difference in the width of the streets leading to them, for in Augustan times the *decumanus* was forty feet



Arch of Augustus, Aosta.

wide while the *cardo* was only twenty feet in width.

The Roman remains at Aosta are extremely important since they belong almost exclusively to the republican or early Augustan era—a period which is not extensively represented in the ruins of other parts of Italy. The roads, bridges, city-gates, walls and theatre were all built at the same time and apparently so well built that no changes were needed for centuries, consequently no buildings of later Roman times have been erected above them. By order of Augustus a city with all the necessities for permanent residence and comfort was erected on a site where there had been only a military camp surrounded by fields. We have here then an excellent example of the way in which the Romans went about their city building when there was no preceding settlement to interfere with their plans.

As one approaches Aosta from Ivrea along the old Roman road, the first

monument is the Arch of Augustus, which was erected on the sacred *pomerium* line that encircled the walls, marking the boundary between country and city jurisdiction. Although the modern road is about two metres higher than the original level of the passage and the arch has lost its superstructure above the triglyph frieze, thus altering the proportions, it is still one of the most impressive of all Roman memorial arches. This is due not only to its size but also to its simplicity, since it is without sculptural decoration, being built throughout of carefully squared blocks of a sort of natural pudding stone quarried near the city. It is not, strictly speaking, a triumphal arch, since Augustus had refused the triumph decreed to him by the senate for the victories over the Salassi, accepting instead the tribute of an arch erected in the Alps. This arch then was a monument put up in honor of the founder of the colony and to mark the final acquisition of the region by the Romans,

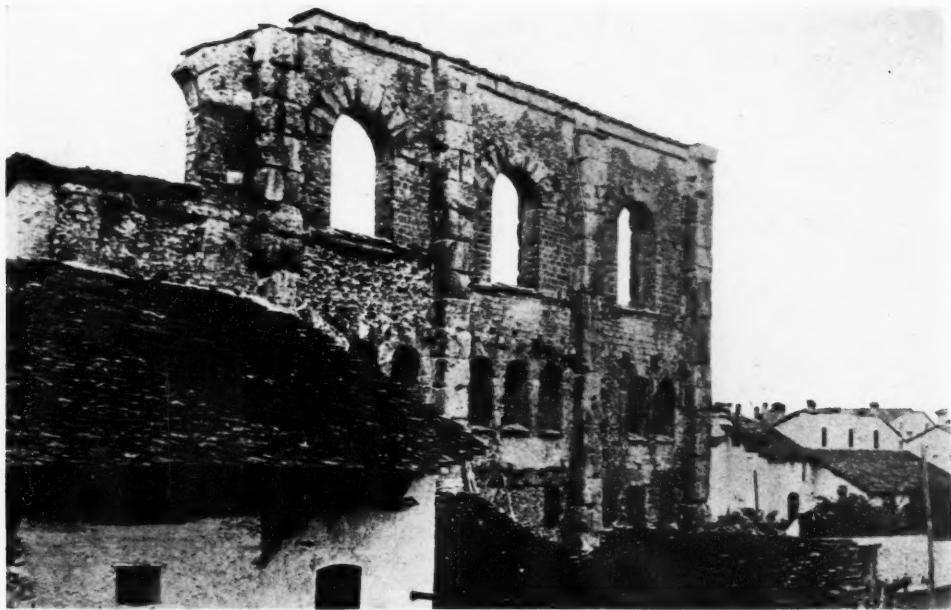


Praetorian Gate, Aosta.

just as the arch had been erected at Susa to commemorate the treaty between Rome and the tribes who joined her alliance there. In design the arch at Susa is so much more exquisite and delicate that it must be placed in a class exactly opposite to the heavier more majestic arch at Aosta. The sculptured reliefs at Susa are so extremely poor that a closer view of the arch is not very satisfactory. Apparently the monument was designed by a good Roman architect and the decoration added by some local carver. The Aosta arch has no sculptured frieze but is a clever adaptation or combination of Greek elements with its Corinthian columns under a Doric entablature. The archway is just the width of the road and is quite low, as it springs from two very short pilasters. The space between the opening and the entablature is filled by big wedge-

shaped blocks decorated with mouldings which followed the line of the curve. There is no keystone to the arch. Across the vault a strong iron bar supports a large crucifix placed there some six hundred years ago.

In Roman times a straight avenue, almost twice the width of the consular road, led for 1200 feet from the Arch of Augustus to the Porta Praetoria, the main gate of the city. At present the Praetorian gate is shut in on all sides by the surrounding buildings and the arches are awkwardly shortened since the pavement of the street is about ten feet above the level of the ancient roadway. In spite of this it is generally conceded to be one of the largest and most handsome Roman gates now extant. It is a double gate enclosing a square court large enough to hold a considerable number of troops for defense or for a sortie. At the same



Back wall of the Roman Theatre, Aosta.

time this arrangement made it very difficult for an attacking enemy who, after forcing the first gate, would be exposed to a hail of missiles from the defenders on the upper floors above the court. The two towers which originally flanked the gateway on the north and south have been torn down to furnish building material, some of which was used in the Middle Ages to erect the present tower. The walls of the gateway are built of huge blocks of pudding stone and appear heavy enough to resist even modern artillery fire. At present these walls have an unfinished appearance, for they were originally faced with thin stone blocks and a marble revetment, which is still visible in some places on the mouldings and cornices. From the second story of the court passages led to the sentry walk on top of the city walls, providing an upper line of defense. The gateway

as a whole extended about twenty-seven feet beyond the outer line of the ramparts. The gate was provided with three passages of which the central one was twice as high and three times as wide as those at the sides. In Roman times these could all be closed by portcullises. Although the city walls of Augusta Praetoria are somewhat ruinous in places, their line may be traced around the entire circuit if one wishes to look for them at the end of the alleys of modern Aosta, or from the fields and stableyards. The walls were originally built with an outer and an inner facing of stone blocks, those on the exterior being more carefully cut and fitted than the inner ones. These were, however, mere surface coverings for the great strength of the walls lay in a central core of pebbles and gravel from the river bed bound together with such strong mortar that it made an artificial



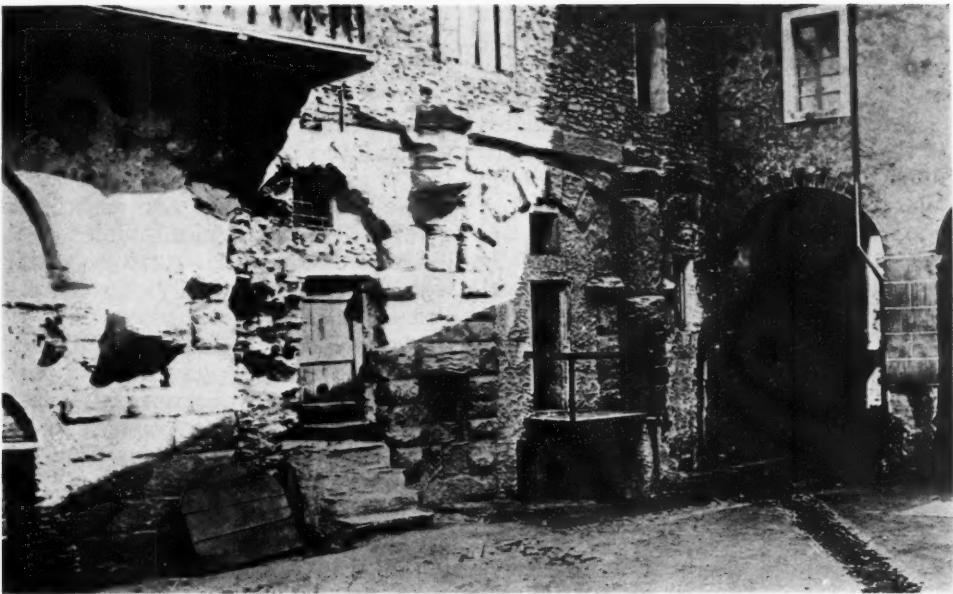
Roman Bridge, Aosta.

pudding stone of great durability. The outer casing of squared blocks has disappeared almost everywhere while large sections of the inner facing have also been removed, leaving only the centre section of conglomerate. The walls were originally six feet thick at the top and stood twenty-eight feet high without the battlements, which added six feet more to their height. Stone piers placed every forty feet strengthened the wall and supported the timbers of the walk as the holes for the beams indicate.

Since the builder of Augusta Praetoria adopted the plan of the military camp, following a precedent used in many other colonies in Italy and the Provinces, the new city had a mathematically exact outline with watch-towers at the corners of the rectangle and other towers at regular intervals, three on each of the longer sides, two in each of the shorter sides and two at each of the principal gates,—the Porta

Praetoria and the Porta Decumana,—making eighteen in all. Many of these towers still exist in a modified form as they were used for strongholds in the Middle Ages. The one called *Paillyeron*, near the road to the station, retains more nearly its original form of a square structure with two stories above the level of the city walls and two rows of three arched openings on each floor.

The modern street, Umberto Primo, follows fairly closely the line of the old Roman thoroughfare from gate to gate, but is eight or ten feet higher and is neither so broad nor so well paved as the ancient streets. In place of the carefully built Roman sewers beneath the pavement there is now a little stream of water running in an open channel where lettuce leaves and ancient peaches float or bob about. In the narrow streets the motorbus has to be halted while a drove of pigs are driven past it single file and the people take shelter in the doorways. The old Via Prae-



Remains of Colonnade of Roman Amphitheatre, Aosta.

toria was crossed at right angles by two or perhaps three side streets, an arrangement preserved in modern Aosta. Two large blocks on the right of the Via Praetoria were occupied in Roman times by public edifices, the theatre, amphitheatre and baths.

Enough is left of the theatre to show that it differed in plan from the usual type of Greek and Roman theatres for it was fitted into a small space inside the city gates, where there was not room for the semi-circular form. The theatre therefore was rectangular in outline with the seats arranged in such a way that only the three inner rows formed a semi-circle, while the upper ones were grouped in segments to fit into the square corners. A portion of the back wall of the theatre still stands seventy feet or more in height, pierced by entrance arches and three rows of windows of different shapes. The

arches, the great piers that run from top to bottom and the facing of the lower part are made of blocks of conglomerate. This is the earliest type of Roman stone theatre, for although in date it is contemporary with those of Balbus and Marcellus in Rome, in style it is earlier since it lacks the simulated architrave and engaged shafts introduced from Greece into other Roman theatres. Here the arcades are without any decorative framework and furnish a fine example of the Roman style before the introduction of Greek refinements. The architect has however given strength to the façade by dividing it into bays with great buttresses of large, roughly worked blocks of stone. The triple row of windows and the inclosed portico behind the stage are due to the fact that this was a covered theatre, a necessary protection in the severe Alpine climate. At present

## ART AND ARCHAEOLOGY

small houses are crowded into the arched entrance passages but the three rows of windows stand clear and sharply outlined against the sky.

There are extant only scanty remains of the amphitheatre which may be seen in the garden of the convent of the Sisters of St. Joseph. Two points about it, however, are important, the first, that it was built inside the walls instead of outside, as was the general custom; the second is that it is the oldest Roman stone amphitheatre left to us. The *thermae* of Aosta prove an exception to the rule that most of its monuments go back to Republican or early Augustan times, for they have apparently been rebuilt in the time of Marcus Aurelius. They consist of three semi-circular exedrae and part of the façade, with traces of a rectangular court surrounded by dressing rooms.

In the third block of *Augusta Praetoria* there was a large quadrangular building consisting of corridors of store-rooms around a central court which contained several temples. This has generally been considered the granary for the city's supply of food in case of attack by invaders from the north, since it would be necessary to have enough provisions, arms, and fodder, for a long period, within the city walls. Although admitting the similarity of the arrangement of this structure and later ware-houses at Ostia, Frothingham<sup>1</sup> thinks these underground vaults were better suited for storing water than grain and that this was the main cistern of the city like the ones at Faicchio. The

forum is supposed to have extended in front of this building. The other blocks of the Roman town were used for private dwellings of which nothing of especial interest remains. Minor ruins of the late Republican or early Augustan period are scattered all over the whole valley of Aosta and a little way up the Buthier are the remains of the old aqueducts which carried drinking water from this stream to *Augusta Praetoria*. In several places pieces of the lead pipes can still be seen imbedded in the rocks or the masonry supports. Outside the city walls, not far from the colony arch, is the fine Augustan bridge that crossed the Buthier. As the course of the river has changed, the bridge is now on dry land and is buried to three-fourths of its height in alluvial deposits. Its vault is composed of great square blocks of artificial pudding stone, thus distinguishing it from the other bridges in the valley.

As Turin had corresponded to Susa, so Eporedia, the modern Ivrea, formed the second line of defense for Aosta, some sixty miles away, and there are many interesting remains of the early road connecting the two cities. Eporedia was built on a hill where the river Dora swings out into the great plain of Italy and although it had been founded before the time of Augustus, its nearness to the Salassi had prevented any great development until the conquest by Varro and the subsequent building of Aosta provided greater safety for Eporedia when Aosta became the outpost of Roman rule in the western Alps.

<sup>1</sup> Frothingham, A. L. *Roman Cities in Italy and Dalmatia*. New York, 1910, p. 241.

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# THE PRESERVATION OF PREHISTORIC MONUMENTS IN FRANCE

By GEORGE GRANT MACCURDY

*Director, American School in France for Prehistoric Studies*

THE motives which prompted early man to choose certain sites for his abode rather than others can not be gauged with certainty. Considerations of safety were presumably among the strongest, as were also proximity to water and the food supply. Comfort and the appeal to the aesthetic sense were possibly of secondary importance.

Among the earliest prolonged dwelling places that have been preserved to us, are the natural caves and rock shelters, the habitation of some of which date as far back as the beginning of the Mousterian epoch or perhaps even the Acheulian epoch. Some of these were inhabited intermittently for tens of thousands of years before the dawn of history; and the more nearly they combined the elements that met the requirements of safety and proximity to food and drink, as well as comfort, the longer and more continuously they were occupied.

It may be a mere chance that some of these dwelling sites most favored by man's more or less continuous presence over vast periods of time are likewise beautiful as to situation and sightly in themselves. Witness for example: Pla-card in Charente, Le Moustier, La Madeleine, Laugerie-Haute, Laugerie-Basse, the Abri du Château, and Laussel, to mention only a few in the Vézère Valley; and Mas d'Azil, Niaux, Tuc d'Audoubert and Trois-Frères in Ariège. More constant however than beauty of situation is the presence of a water supply; a spring, a perennial brook, or a river.

The most potent factor in determining whether a certain cave or rock shelter should be marked for preservation is the human interest attaching thereto. Happily there exists in France the necessary administrative machinery for the preservation of worth-while monuments both historic and prehistoric. The financial means for obtaining the desired results are however just now inadequate.

The Law provides for the classification, or setting aside, of any real property (*immeuble*) to which attaches public interest from the viewpoint of history, prehistory, or art. Such classification is by the decree of the *Ministre de l'Instruction Publique et des Beaux-Arts*. In case of failure to come to an agreement with the owner, the Council of State may take action by right of eminent domain; the owner is paid for any damages he may have suffered by reason of the classification.

The work of conservation is in the hands of a Commission presided over by the *Ministre de l'Instruction Publique et des Beaux-Arts*. The Commission is composed of three Sections: (1) Historic monuments; (2) Prehistoric monuments; and (3) Antiquities and art objects. With the exception of plenary meetings of the Commission, each Section is master of its own deliberations and reports directly to the Ministry. The Section in charge of Prehistoric monuments is limited to fifteen members, of which ten are members *ex-officiis*. Included among the remaining five are Professors Emile

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Fig. 1. Rock shelter of Cro-Magnon at Les Eyzies, (Dordogne). The rock under which the skeletons were found is seen at the beholder's left and just back of the main building.

Cartailhac<sup>1</sup> and L. Capitan. Each Section of the Commission directs its own supervisors stationed in the various Departments of which France is composed. In some Departments, the Commission is represented by two supervisors—one for the historic monuments and one for the prehistoric. In others there is a supervisor for but one class of monuments. Sometimes the two officers are combined as in the case of Lot, where at present Armand Viré has local charge. Still other departments are without local supervision, which is cared for by some member of the Commission. The supervisors are called *Délégués du Ministère de l'Instruction Publique et des Beaux-Arts*. Each has charge of the *monuments classés* in his own field. The present paper will be confined to the prehistoric monuments. Of these D. Peyrony has charge in the Dordogne, and Dr. Henri-Martin in Charente.

The classified prehistoric monuments in France belong to two categories: those owned outright by the Government and those over which the Government has at least partial control. As soon as a privately-owned prehistoric

site is classed by the State, *i. e.*, becomes a *monument classé*, the owner is no longer in complete control; for the State requires that the place be open to the public for at least part of the time. On account of this requirement the wonderful series of caverns in Montesquieu-Avantes (Ariège) known as Tuc d'Audoubert, Enlène and Trois-Frères are not yet classed as national monuments. Count Begouen, the present owner, has taken all necessary steps to protect and preserve to posterity these priceless monuments that have come down to our time through countless ages; but he prefers to limit the visitors to those only who are interested seriously in the records the caverns reveal; and these records will be safe as long as he and his three sons, the Trois-Frères, live.

With the realization of the importance of stratigraphy, or culture sequence, as the proper basis for the science of prehistory, the desirability, even the necessity, of saving *in situ* a section of the culture deposits became self-evident. Such a section could be made not only to serve as an object lesson for future students, but also as a gauge, by which to determine the accuracy of the work of the original explorer of the site in question. In the earlier years the life history of many a station of supreme value was completely extinguished by the pick and shovel of the undiscerning searcher after specimens; or even of those of pioneers gifted beyond the average, but handicapped by ignorance of the true significance of the phenomena they were uncovering.

What a pity it is for example that Cro-Magnon had to be discovered in 1868 instead of in 1921. It is now an empty shell of a rock shelter by the roadside and back of a dwelling (Fig. 1).

<sup>1</sup> Professor Cartailhac died on November 25th, 1921.

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The evidence by which one might have determined the exact age of the skeletons found there has vanished beyond recall; and we shall never be quite sure to which phase of the upper paleolithic they belong. No trace of any of the deposits is left, and as a site Cro-Magnon is but a memory.

Placard in Charente is another example of the sacrifice of a station of great importance. The interior of the cave was emptied at an early date rather hurriedly and under absentee supervision. One can still find valuable specimens by digging in the refuse heap, a thing which the members of the American School in France proved to their satisfaction during the past summer. Such matters are managed differently now although of course no effort is made to preserve sites that are relatively insignificant.

There are two classes of paleolithic stations that are well worth while: (1) those with mural art, and (2) those which have superposed culture-bearing deposits representing more than one epoch, or a succession of hearths belonging to various phases of the same epoch. Among the foremost examples of the first class are: Font de-Gaume, Combarelles La Mouthe, La Mairie, and Cap Blanc in Dordogne; Niaux, Marsoulas, Tuc d'Audoubert and Trois-Frères in Ariège; and Gargas in Hautes-Pyrénées. The preservation of these sites is easy with the exception of Cap Blanc; for they are subterranean caverns, accessible through a small entrance which can be closed with but little expense. Tuc d'Audoubert and Trois-Frères are both so difficult of access that even a closed gate would seem to be a superfluity.

Once a gateway is established, a caretaker, usually someone living nearby, has the key and the lighting



Fig. 2. Rock shelter of Cap Blanc (Dordogne). The stone lean-to protects a fine panel of mural figures of the horse in relief.

facilities, and accompanies all visitors. On our excursions of the past summer, in only two instances did we find any apparent laxity in the matter of safeguarding these paleolithic picture galleries, viz.: at Niaux and Marsoulas, both in Ariège. At Niaux, the original door was of wood and has gone completely to decay. We could have seen it without let or hindrance; but we sought supervision for two reasons: In the first place it takes several powerful acetylene lamps to light even a small party, as was the American School in 1921, through a cavern of such magnificent dimensions; in the second place regularity is always a becoming virtue on the part of guests. The forester stationed at Tarascon is the caretaker, to whom we applied.

The other instance was the cave of Marsoulas near Salies-du-Salat. There we applied at the hotel for guide and key, to be told that the key had been carried away during the war by some one in authority and that a guide was unnecessary, as the gate had been forced and had stood ajar since the disappearance of the key. After receiving rather vague directions, we started on our search for the cave, which is in a

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Fig. 3. Rock shelter of Le Moustier (Dordogne). The section of Mousterian and superposed deposits prepared for preservation is seen directly beneath the small projecting roof of tiling.

fair way to be forgotten locally. After some hours our search was successful (I had seen it only once before, in 1912, under the competent guidance of Professor Cartailhac). The entrance to the cave was originally closed by a substantial iron fence and gate; the gate was open and we entered unattended. The cave is small and our supply of candles gave us ample light. So far as I could ascertain little damage had been done to the wall paintings during the years the entrance had remained unlocked. It is fortunate that almost everywhere the caves are protected automatically by local taboo born of mystery and legend.

At Cap Blanc the mural art in the form of several figures of the horse in low relief and almost life size are on the wall of a rock shelter. They had been protected through the ages, alike from the elements and vandal hands, by a formation of talus until their discovery about 1910. Immediately thereafter a solidly built stone lean-to was erected, which affords ample protection for the relief figures and for a cast of the human skeleton found there (Fig. 2).

Stations with superposed culture-bearing deposits have not fared so well

as have those containing mural art. These deposits are usually at the base of overhanging rocks or just outside the entrance to caves. The problem of future protection thus becomes at once a more difficult one. Mere enclosure with gateway, lock, and key will not suffice; there must also be a roof. Happily such difficulties are not insurmountable and are being met in a number of instances, notably at Le Moustier, Laugerie-Basse and Marseilles, the Abri du Château at Les Eyzies, and La Ferrassie, to mention Dordogne alone.

The site that has been preserved at Le Moustier is the lower rock-shelter, where Hauser found a Neanderthal skeleton in 1908. The deposits here are several meters thick and rich in relics (Fig. 3). The sequence in reverse order beginning at the top is as follows:

6. Middle Aurignacian epoch.
5. Lower Aurignacian epoch.
4. Deposit of water-worn flints representing a period of high waters in the Vézère.
3. Upper Mousterian epoch.
2. Middle Mousterian (where Hauser found the human skeleton).
1. Lower Mousterian epoch.

The State has placed a roof over the carefully prepared section and the entire shelter is surrounded by a fence with gate.

The site at Les Eyzies, known as the Abri du Château has had an eventful history (Fig. 4). Twice it was inhabited for a considerable period of time by Magdalenian man. Then in the eleventh century A. D., after a lapse of many thousands of years, the foundations of a beautiful château were begun. Signs of the two previous occupations were destroyed until the builders came to a great block of fallen stone. This they left untouched and with it the

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hidden deposits beneath. Centuries passed and the château itself became a ruin. Other centuries came and with them the need of a Government paleolithic museum at Les Eyzies. For this purpose the old château was chosen and in part restored. The Château Museum, which is now open to the public, contains collections from various Dordogne sites in addition to a synoptic collection. The most important of its exhibits however is the carefully prepared section under the great fallen rock, representing *in situ* two distinct levels of Magdalenian occupation. In a case of the museum proper, is a series of specimens, including an engraving on bone of more than passing significance, also bâtons and harpoons of reindeer horn, found by Peyrony while preparing the section. In the Abri du Château, we have a happy combination of the historic and prehistoric national monuments.

The double station of Laugerie-Basse and Les Marseilles includes not only a section of relic-bearing deposits but also a museum; the latter however is a simple modern building constructed for the purpose by Mons. Le Bel, who owns the two prehistoric sites in question. Like the Abri du Château, the two rock shelters at Laugerie-Basse are beautiful for situation, and there are never-failing springs at all three. The classic station of Laugerie-Basse is widely known because of the portable art objects found there, comprising a reindeer carved on the handle of a poniard of reindeer horn; a female figurine in ivory; engraving on schist, known as the "combat de rennes"; the "femme au renne"; the man chasing a wild ox, and many other examples. A Magdalenian human skeleton was likewise found there many years ago. The antiquities from Laugerie-Basse are for



Fig. 4. Abri du Château in the middle background with ruins of the Château at each end. Les Eyzies (Dordogne).

the most part in the national museum at Saint-Germain.

The rock shelter of Marseilles at Laugerie-Basse was only recently explored. The principal collections from it are in the adjoining museum and in the private collection of Mons. Le Bel in Paris. Back of and above Marseilles is a cavern some 25 m. deep, which served as a refuge in Magdalenian times. The section of deposits in the rock shelter preserved for generations present and to come is most instructive. Counting from the top, the various horizons are:

9. Gallo-Roman epoch.
8. Iron age (traces only).
7. Bronze age (traces only).
6. Neolithic period.
5. Azilian epoch.
4. Upper Magdalenian epoch.
3. Upper Magdalenian epoch.
2. Middle Magdalenian epoch.
1. Lower Magdalenian epoch.

The two stations are already classified national monuments and it is understood that the present owner will eventually give them, as well as his collections, to the Government.

La Ferrassie exhibits one of the most important series of superposed de-

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posits ever discovered. The greater part of the deposits of this rock shelter have already been removed by Capitan and Peyrony, who have worked there since 1898 intermittently. Among their finds are to be mentioned several Moustierian skeletons; objects of portable art and industrial remains belonging to various epochs, as follows, beginning with the youngest:

10. Upper Aurignacian epoch.
- 9-6. Four horizons representing four phases of the middle Aurignacian epoch.
5. Lower Aurignacian epoch.
4. Lower Aurignacian epoch.
3. Upper Moustierian epoch.
2. Middle Moustierian epoch.
1. Acheulian epoch.

Of the prehistoric monuments thus far classified, the so-called megalithic monuments outnumber all the others combined; these include dolmens of every description, tumuli, menhirs, cromlechs, and alignments. A classified monument may consist of a single site, structure, or specimen; or it may consist of a group of the same depending upon circumstances. Of the 490 classified prehistoric monuments, 413 are of the megalithic class. The remaining 77 come under the following



Fig. 5. Grotte du Poisson at Gorge d'Enfer. Its ceiling is ornamented with a large figure in relief of a fish. Across the river from Les Eyzies (Dordogne).



Fig. 6. Station of Mas d'Azil on the left bank of the Ariège river (Ariège). This is the type station for the Azilian epoch, a transition stage between the paleolithic or old and the neolithic or new, stone age.

heads: caves, 18; rock shelters, 7; stations without more definite designation, 10; camps, 5; fortifications, 4; lake dwellings, 1; sepultures, 2; polishing stones, 19; stones with cupoles, 7; sculptured erratic blocks, 1; various, 3.

The 490 classified prehistoric monuments are distributed over 76 of the 86 departments comprising France. The most favored departments are Morbihan and Finistère in Brittany with their wealth of megaliths. The next in point of numbers and perhaps first in importance, is Dordogne. It will be noted that the Government has not yet succeeded in setting aside a single sand, loess and gravel pit. Plans for rendering effective any classification of this sort seem to be beset by unusual difficulties.

*Paris, France.*

## NOTES FROM THE GALLERIES

WASHINGTON

### *The President's New Portrait by E. Hodgson Smart*

The British artist, Mr. E. Hodgson Smart, who painted what is considered the most successful portrait of Marshal Foch, has recently completed one equally satisfactory of President Harding, who gave many personal sittings. The President is very seriously interpreted, with great dignity, and the picture, which is a standing three-quarter length, cannot fail to impress all by the splendid character depicted. It is one of the few great portraits of a President. One may find in the Library of Congress Print Division almost numberless portraits of noted Presidents. Washington was successfully painted by many, perhaps best by Gilbert Stuart. President Jackson by Sully, Lincoln and Roosevelt by several artists, and Woodrow Wilson by John Singer Sargent. It is not too much to say that in the years to come Hodgson Smart's "President Harding" will rank with the very best of these, for Mr. Smart is a very wonderful painter.

The portrait of Marshal Foch, which has been on exhibition at the artist's studio, in Mr. Bush-Brown's residence, 1729 G Street, N. W., is another of equal distinction. Foch came to Mr. Smart's studio to pose, the only occasion when he did so for a foreign artist. The Marshal is presented in a characteristic military attitude. One of these portraits is to be in Cleveland, and another in Paris.

Ranking very close to the Foch picture is Mr. Smart's latest work, the portrait of General Pershing, which has also been on exhibition in his studio with the other two, and for which the General has come personally to pose, and has expressed himself as much pleased with the picture.

### *Peruvian Artist Exhibits in Washington*

One of the most charming exhibitions shown here in a long time was that of a young Peruvian artist, Señor Francisco Gonzalez Gamarra, from Cuzco, South America, at the National Museum.

Señor Gamarra, who is a grandson of a former President of Peru, grew up in an old palace of the Incas, which went by the name of "Hatun-rumioe," house of the big stone. He studied art first under his father. Later he received a degree in Philosophy from the national university, his principal contribution being a careful archaeological study and reproduction of prehistoric Peruvian decorative themes of all kinds. This collection, which belongs to the leading museum of Peru, forms a part of his present exhibition, which also includes original water colors, etchings, and other studies of native scenes and characters in Cuzco and Lima, Peru. He has preserved in his pictures many of the old types. One of these is a young Indian girl of rare beauty, with delicate features, black hair, deep expressive eyes, and representative of the vestal virgins formerly chosen for the ceremonial functions. Features of the native dress which she wears are the "lliclla," a sort of mantle, the "thiroux," a gold or silver pin used for fastening the lliclla across the bosom, and the "chumpi" or girdle, all dating back to native dress of ancient times.

The Cathedral of Cuzco, as shown in Señor Gamarra's etching, is one of the most beautiful examples of early architecture left by the Spaniards. Its construction required about 70 years, and its decoration represents the work of both Spaniards and Peruvians. A market scene in an Indian village of Quechua origin shows something of the spirited native character, a holiday group in bright garb.

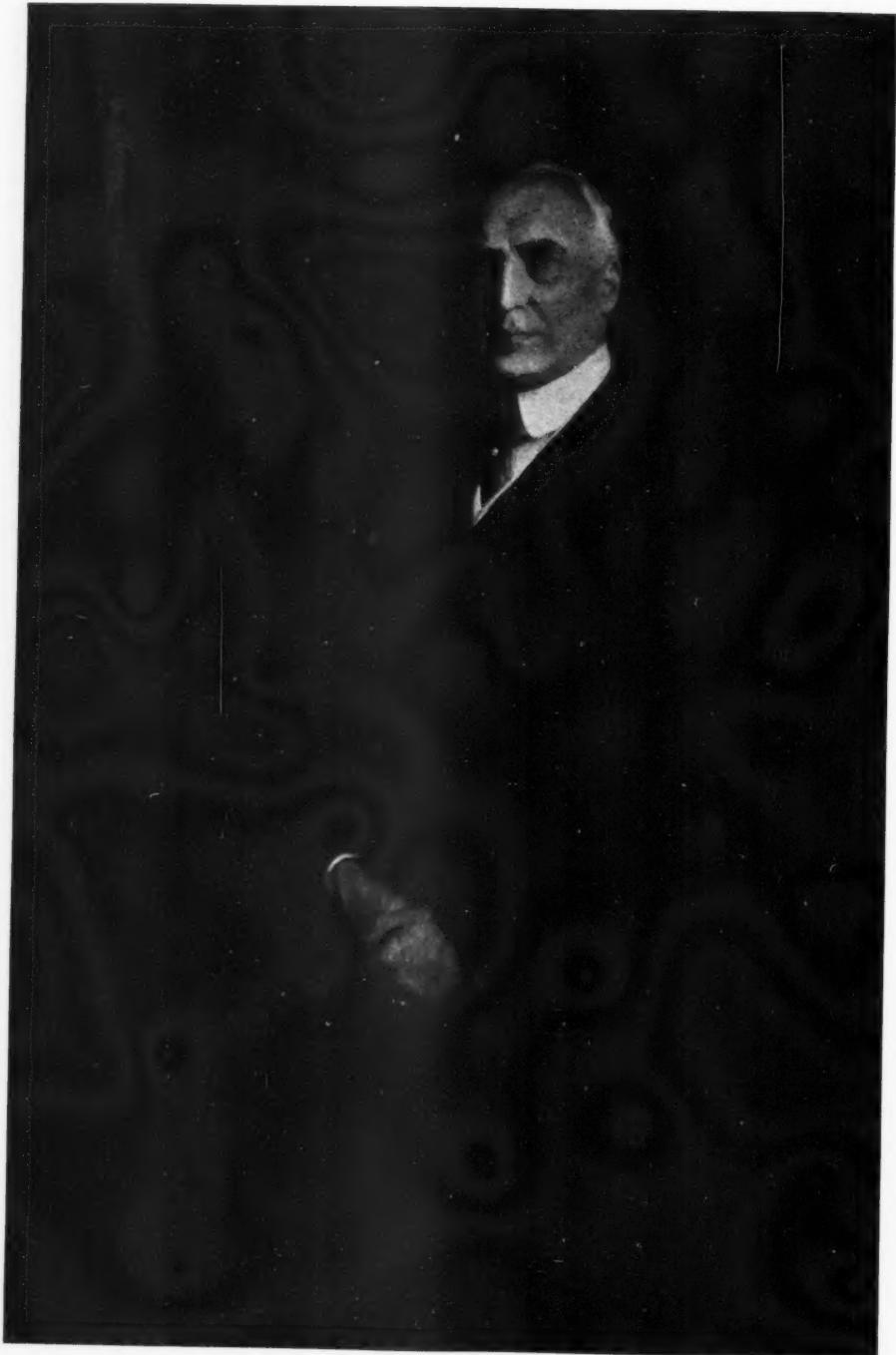
Señor Gamarra, who has been visiting Washington, has lived for about four and a half years in New York, where he has a studio at 1440 Broadway, and resides at 156 West Fiftieth Street.

GERTRUDE RICHARDSON BRIGHAM.

### SUMMER EXHIBITIONS

#### *At the New York Galleries*

The "Summer Exhibitions" are by no means confined to the artists' colonies. Many of the New York Galleries have arranged summer shows which are a particular joy to the art



PRESIDENT HARDING. E. Hodgson Smart, Painter.

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lover. This is the time when each gallery brings out the pictures which represents its especial interest. One will show prints, another old masters, still another Barbizon paintings, while in the majority American paintings prevail. As these pictures represent the very cream of their collections, students and lovers of art find in these exhibitions an opportunity unequalled at any other period of the year.

One of the shows in which American masters find splendid representation is that of the Milch Galleries, where Murphy, Blakelock, Weir and Inness uphold with their landscapes the best tradition in American art. At the Kraushaar Galleries, Americans and foreigners participate harmoniously in an extremely interesting show. George Luks' "Czecho-Slovak Chieftain" is brilliant in color and spirit, and Guy Pene de Bois' "Art Lovers" is one of those satires in pigment which relate him to Forain in France. Jerome Meyers' "On the Old Wharf, Evening," is quiet, grave and full of repose, while Gifford Beal's "Lawn Fete" is gay and sparkling. John La Farge is represented by a beautifully painted nude, "After the Bath." Among the French painters are Courbet and Fantin-Latour. Forain's interest in the criminal courts has inspired "An Old Offender." Sir John Lavery is thoroughly English in his graceful "Bacchante" and Zuloaga's dancer is as typically Spanish.

The exhibition of old masters at the Ehrich Galleries takes one back as far as the XVI Century. English paintings are in the majority and include a fine Constable, a deep-toned wood interior by Gainsborough, and Hoppner's portrait of Miss Home. Goya's "Portrait of a Princess" is a striking piece of work in which a stunning costume and fan play an important part. A Dutch interior by Brekelenkam and an "Annunciation" by Jacob Cornelisz Van Amsterdam add further diversity.

The Macbeth Gallery is devoted to American paintings, and here one finds many famous names in modern art. Wyant has found a more subdued phase of summer coloring a subject for his "Gray Day." Homer uses rich and lustrous greens and browns in his "Newport." Ryder's "Homeward Bound," showing a man riding through a grove of trees, is rich in russet and gold. Carlsen's still life subjects, Weir's lovely wood interior, Daingerfield's "Sunset Glow," and a quietly beautiful twilight scene by Foster give the group a singular completeness.

HELEN COMSTOCK.

### *Greenwich Society of Artists*

The Greenwich Society of Artists is one of the first to open its summer exhibition. This year marks the sixth of its annual shows, which is to last until October 15. It is held in the Bruce Museum in the Bruce Memorial Park, which provides a delightful setting among the trees on a hillside.

The paintings are sixty in number, the sculptures, sixteen, while there are numerous drawings and etchings, and some colorful pieces of lustre ware, to complete a very comprehensive exhibition.

Leonard Ochtman's "Big Warrior," showing the mountain in winter, has delicacy of coloring, with its pale grays and much white, even while the general effect is one of strength and vigor. Quite the other extreme as far as color is concerned is William Ritchel's "Where Shadows Lower," showing the blue-green sea swirling among the rocks. Another sea picture of great brilliance is Frederick J. Waugh's "Lapis and Turquoise," which well deserves its name. Quite different in tone and feeling is the soft-hued "Summer Night" by W. Granville Smith, whose boats with quiet sails are spread between the dusky blue sky and the still water. Matilda Browne's "Old House, Lyme," has subdued yet radiant color and Mina Ochtman's "Orchard by Moonlight" is lovely with its quiet blue sky. Helen M. Turner's "Her Room" deals ably with the lighting of an interior. A gem among the smaller pictures is Daniel Garber's "Old Mill" with its clear definitions and fine draughtsmanship. Dorothy Ochtman creates a still life of interesting originality in "To the Ancient Gods," which depicts a bowl of incense burning before an antique Chinese carving. Charles Hawthorne's "Clipper Ship Captain" is direct and simple in treatment, and keen in its presentation of character.

The sculptures, most of them small, include some pieces of rare beauty, such as the "Silver Mask of the Angel of the Annunciation" by Gutzon Borglum. Herbert Adams' "Meditation" has serenity and dignity, and Bessie Potter Vonnoh's "Will-o-the-Wisp" embodies grace and

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poise. Chester Beach's "Big Wave" shows a father holding a very small baby over a "big" wave, whose minute proportions no doubt seem large in the baby's eyes. Matilda Browne's "Calves" and "Lambs" are delightfully sympathetic in their presentation of the inhabitants of the barnyard. Augustus Saint Gaudens is represented by his sternly beautiful "Victory," and Nathan D. Potter by his splendid portrait of Luke A. Lockwood.

HELEN COMSTOCK.

### *Parrish Art Museum, Southampton*

In the Memorial Hall of the Parrish Art Museum at Southampton, there is an exhibition by members of the National Association of Women Painters and Sculptors, which is open until July 22. The pictures which comprise this exhibition form a delightful group, interesting for their fine color and decorative qualities. There are a number of lovely figure paintings. Among them is Emily Nichols Hatch's "Rosemary Enters," which has been honored in many exhibitions. Christine Herter's "French Woman" exemplifies the delicate touch and refinement of feeling which are typically hers. Edith Stowe Phelp's group, "Mother and Children," and Hilda Belcher's "Aunt Jennifer's China," which was very popular in this year's Academy, are also included. Lucy Taggart's "Janet" is a distinguished piece of character presentation. Other artists whose contributions are in the field of portraiture are Ellen Emmet Rand, Susan Ricker Knox, Agnes Pelton and Isabel Branson Cartwright.

Alice Beach Winter, whose name is always associated with appealing and sympathetic child studies, is well represented. Very keen and full of individuality are Theresa Bernstein's "Orchestra and Chorus" and Bertha Menzler Peyton's "Annisquam Post Office."

Among the landscapes is a soft-toned and strangely compelling marsh scene by Harriet Lord. Anne Crane's canvas shows a sensitive response to the beauties of winter. Jane Peterson's "Late Afternoon" is broad and vigorous by contrast. Felicie Waldo Howell, a master of firm and significant line, is represented by her decorative "Crowded Harbor."

HELEN COMSTOCK.

## CHICAGO

### *A New Departure in International Shows at the Art Institute*

During the months of April and May the Art Institute of Chicago offered the public the unusual feature of an international exhibition devoted wholly to water-color and tempera painting. The idea in arranging such an exhibition was primarily to remove the prejudice which still lingers in the mind of the public with regard to water-color painting and to illustrate the possibilities of this most fascinating and versatile medium. A paragraph from the introduction to the catalogue reads as follows:

"The popular misconceptions which have grown up about water-color painting, and which have at the same time exalted the cult of painting in oil to a sort of fetish, need analysis. Some of our prejudices may be laid at the doors of the amateur in art, dripping his yards of roses through Philistia, some to the copyist, some to the creators of mere prettiness. No stuffy Victorian novel was ever complete without its vapid young miss who sketched in water-colors and the more vapid the miss the more assiduously did she devote her talents to the 'beauteous landscape.' It was considered a genteel and ladylike medium."

In reality the Show this year was the second of the series and much broader in scope than its predecessor in 1921. Eleven nations were represented, including English, French, German, Hungarian, Czecho-Slovak, Scandinavian, Japanese and American groups. The national characteristics were in most cases sufficiently marked to allow generalizations in criticism, though there were always artists in each group individual enough to be cosmopolitan and above racial classification. Among the French such a name was that of Lucien Simon, whose broad handling and powerful conceptions are very different from the theatrical effects of his fellow-countrymen. His scene called "The Old Merchant Women" in quiet coloring hung near to the audacious designs of Georges Lepape and the exotically elegant ladies of Jean Gabriel Domergue, while on an adjoining wall hung the humorous and bizarre illustrations of A. E. Marty and the group by Bernard Boutet de Monvel.

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In point of faultless craftsmanship the English group were without doubt in the lead. The serious manner in which they accomplish their results, the thoroughgoing effort which they bring to bear on the technique of water-color painting has made them masters of the art. Chief craftsman of them all is W. Russell Flint. There is no one in the world that can achieve so fresh and spontaneous an appearance in a painting. And this he does by the most complex of methods, laying down wash after wash and scrubbing each one before applying the next. When the wash process is finished he puts in his accents in bright color with a wet brush. He will sometimes use opaque white when wiping-out refuses to give the proper high light. Others whose work was noteworthy in a group of uniform excellence were Margaret MacKintosh, Blamire Young, Maxwell Armfield, Cecile Walton Robertson, Arthur Rackham and R. J. Enrath Moony. Sir William Orpen was represented by a cleverly drawn study of two young Cockney girls, standing nude on the beach. The figures themselves are awkward and immature, but the way in which they are produced on paper is delightful. Charles John Collings and W. Lee Hankey were pleasantly familiar names.

Among the Scandinavian group were Kay Nielsen of Denmark, whose decorative fancies were as pleasing as a Persian manuscript, and whose illustrations of Norse folklore had an unreal elusive charm. Nearby hung two pictures on a similar theme by John Bauer. A more different treatment can scarcely be imagined. Mr. Bauer's fairy-folk are grotesque, but real and deliciously humorous. His death last year took from the world of art an imagination amazingly fertile and eternally young. Birger Sandzen (whom Kansas also claims), exhibited with the Swedish group. Sigurd and Bertha Schou were each represented by several water-colors.

Scarcely an American aquarellist of note was omitted from the list. It is impossible in so short an article to do justice to so brilliant a group. Among the more established names are those of Childe Hassam, J. Alden Weir, John Singer Sargent, Joseph Pennell, Alexander Robinson, Dodge Macknight and Winslow Homer. The latter two were each accorded an entire room in pursuance of a policy recently inaugurated of doing honor each year to two American water-colorists of international fame. Alice Schille, contributed five unique and powerful paintings and Felicia Waldo Howell's six were painted with her usual clear insight and affectionate touch. Florence Este, George Pearse Ennis, J. Scott Williams, Maurice Prendergast and Charles H. Woodberry are only a few of the many whose work added to the interest of the American group.

Representing Japan it was interesting to see the delicate, reticent water-colors of Hiroshige hung beside the modern semi-occidental paintings of Take Sato.

JESSICA NELSON NORTH.

### *Hellenistic Silverware at the Metropolitan Museum*



Greek Mirror, IV-III Century B. C.

Three pieces of Hellenistic silverware, recently acquired by the Metropolitan Museum, are of great interest to the archaeologist, both because of their beauty and their rarity. Few pieces of gold and silverware have survived from Greece itself, for the value of the metals has encouraged plundering. Consequently the discovery of the ancient Greek settlements on the northern shore of the Black Sea has opened up a treasure trove to the archaeologist. The tombs in this region have been untouched, and their contents have largely found a home in the Hermitage in Petrograd, for many of the archaeologists working in that locality were sent out by the former Czars. The three pieces now in the possession of the Metropolitan, found in tombs at Olbia, South Russia, are a mirror, a bowl and a bracelet.

The mirror consists of a round disk of speculum metal surrounded by a border of open work silver-gilt. It is mounted on a

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wooden block, in the back of which a small ring is set, as though it were hung up when not in use. It is thought that this wooden back, which is curved to fit the hand, may have been entirely covered with some colored fabric, which would make an appropriate background for the design carved in the border. This border is very elaborate, and consists of palmettes, scrolls, akanthos leaves, flowers and birds, all executed with minute care and evident skill in handling metal. The original gilding over the silver has survived almost intact. The workmanship and design indicate that it is of the same period as the Nikopol vase in the Hermitage, which dates from the early Hellenistic period, at the end of the fourth century and through the third century, B. C.

The bowl, which is hemispherical in shape, is evidently a century younger than the mirror. Its design is similar to the compositions on the so-called Megarian bowls, and consists of a beautiful pattern of floral scrolls and flying Erotes, the whole executed in repoussé relief. Its plain rim is edged with an egg-and-dart border. The sides have evidently been gilded, but the bottom, on which is a rosette of akanthos leaves, seems to have been left bare. The construction of the bowl is interesting. It consists of three layers of metals, a bronze-like substance is overlaid with silver, and on top of this is the gold.

The bracelet, with a delightful pendant of a faun playing on a syrinx, belongs to the same period as the mirror. The bracelet itself is composed of heavy double links.

### *The Home-Coming, a Victory Memorial by R. Tait McKenzie*



Dr. R. Tait McKenzie of the University of Pennsylvania, the well-known sculptor who has gained name and fame for the statues of athletes in all the poses of field and gymnasium, has been signally honored in that he was given the commission for the Victory Memorial to the men of Cambridgeshire, England, dedicated on July 3d. At the unveiling of the monument, which depicts a young private, the typical Cambridge boy, the Duke of York officiated, and there was a great concourse of city and Cambridge University officials and men of prominence, a military and academic procession being the features of the occasion. The statue is placed at the junction of three roads in the town of Cambridge, and depicts the buoyant private with discipline relaxed striding along on his triumphal return after the war in his own home town. The statue is one of the most successful depictions of youth that has come from Dr. McKenzie's atelier, and it has been claimed by those who have seen it as one of the most successful presentations of the young Englishman who left the farm and field and the classic walks of Oxford and of Cambridge to play their parts in the World War. By selecting the home-coming episode as the central thought of the Victory Memorial, Dr. McKenzie has worked out a monument which is a particularly happy one.

HARVEY M. WATTS.

## ARCHAEOLOGICAL NOTES AND COMMENTS

### American School at Athens Notes

Close upon the heels of the gift of the great Gennadius Library to the Athenian School in April, and of the grant of \$200,000 by the Carnegie Corporation in May for the erection of the Gennadeion in Athens, comes the announcement in June of a subscription of \$100,000 toward the School endowment fund by Mr. John D. Rockefeller, Jr. Mr. Rockefeller has been conducting an independent investigation into the School's work and management for some time past, and became convinced that the School was not only carrying on a most important work in the training of scholars and in exploration and discovery, but required and deserved to have larger resources than it has enjoyed in the past. His generous gift has therefore unusual weight as an endorsement and as an example to others. The sole condition attached to this gift is that the endowment fund of \$250,000 which the School is now raising, toward which the Carnegie Corporation subscribes \$100,000, shall be completed on or before June 19, 1924. Thus for every dollar contributed to the School's endowment the Carnegie Corporation and Mr. Rockefeller contribute an additional dollar and a third. On July 1 the management of the School announced that one-half of its share of this new endowment fund of \$350,000 had been subscribed.

Considerable progress has been made in the preparation of the plans for the Gennadius Library building in Athens. The Building Committee consists of Dr. Edward Robinson of the Metropolitan Museum of New York, Professor E. D. Perry of Columbia University, Mr. W. B. Dinsmoor of the Avery Library of Architecture, and Professor Edward Capps of Princeton University as Chairman. Messrs. Van Pelt and Thompson of New York have been appointed architects of the building. Mr. W. Stuart Thompson, of this firm, was a pupil of the Athenian School and served as architect of the Library Addition to the present building in Athens; he will go to Athens and personally supervise the construction of the Gennadeion.

George Washington University and Princeton University both took advantage of the presence of Dr. Joannes Gennadius in America to bestow upon him at their Commencement exercises their highest academic distinctions in recognition, not only of the high position which he has personally attained as a diplomat and man of letters, but also of his unique gift to the American School at Athens. The former institution conferred upon him its degree of Doctor of Humane Letters, the latter that of Doctor of Laws. The graceful words of Dean West of Princeton in introducing Dr. Gennadius as candidate for the degree are worth recording here:

JOANNES GENNAIDIUS, scholar, benefactor, diplomat, patriot, now honored by the supreme permanent diplomatic rank his country can bestow. Beginning his career in Washington a half century ago, he long served as Greek Minister to Great Britain, fulfilled a special mission here and was Greek delegate in the trying negotiations after the Balkan wars. His many writings, published here and abroad, reveal a scholarship at once acute, versatile and abundant. Great universities have paid him high tribute and many lands have given him their choicest honors. Our American School at Athens is his endless debtor.

He is a noble heir to the spirit of the old Greeks in whose life a century counts but as a day. In his presence we seem to hear again their voice which led mankind into the realms of knowledge, beauty and freedom and uttered the heavenly message of our Christian faith and to look expectant for a new day of light when

"Another Athens shall arise  
And to remoter time  
Bequeath, like sunset to the skies,  
The splendor of its prime."

The October issue of *ART AND ARCHAEOLOGY* will be the long promised American School at Athens number, with profusely illustrated articles on the activities and excavations of the School during the forty years of its history, and with reproductions of the recently accepted plans for the Gennadeion.

## ART AND ARCHAEOLOGY

*A Recently Discovered Babylonian Cylinder upon which is Inscribed a Proclamation of Nebuchadnezzar, King of Babylon (Reigned 605-562 B. C.)*



Edgar J. Banks, from whom it was purchased by the Carnegie Museum, has no question to its being an original and genuine. It is probably one of the most important inscriptions which has been found in recent years in the ruins of Babylon.

W. J. HOLLAND.

CARNEGIE MUSEUM,  
Pittsburgh, Pa.

### *Excavations of the American School in Jerusalem at Tell El-Ful*

Dr. W. F. Albright, Director of the American School in Jerusalem, has recently made some interesting preliminary reports of the excavations the School is making at Tell El-Ful, a prominent site three miles north of Jerusalem, on the Nablus road. Dr Albright has dug trenches in various parts of the hill-top, and is now devoting his attention exclusively to the *rujm*, or monticule on top, which is proving intensely interesting. He has found at least three superimposed fortresses, or migdols, dating respectively from the latest Canaanite or the earliest Israelite, about 1300-1100 B. C., the early Kingdom, about 1000-800 B. C., and the Arab period. He is convinced that he really has the site of the Biblical Gebeah.

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### *Ancient America Art Revival in Paintings by San Diego Artist*

Of the thousands of visitors that frequent the California building in Balboa Park, where the Maya and Aztec cultures are exhibited, few seem to take notice of the glyptic signature on the large Maya Indian murals. This signature, like most of the innovations of the artist who painted these murals, belongs to Henry Lovins, local artist, whose exhibition of his work has just finished an extensive tour throughout the southwest and has attracted a great deal of attention.

Lovins' technique is entirely original with him, and is not a stock formula. His subjects are also original, and are not found in copy books. He has created an entirely new art through his inventive genius, and the work of his former periods along the line of portrait painting have been greatly eclipsed by his mural decorations. The biggest feature of his efforts is in the revival of the art of Ancient America.

The Santa Fe Museum, in New Mexico, exhibited his collection under the auspices of the School of American Research. Later on the Institute of American Architects, Los Angeles Chapter, showed his works in the Public Library. Then the Federated Women's Clubs of California sent Lovins an invitation to make an exhibition at the Museum of the Southwest, Los Angeles, in collaboration with the Indian Welfare League. In all, about 100,000 persons visited his exhibitions.

### *A Swiss Mystery*



Many people are aware of the fact that Berne, the capital of Switzerland, contains other points of interest besides the Bears of Berne and the old Clock Tower. Others, and these alas, represent the majority, believe that Berne's resources are exhausted when you have fed the bears and watched the clock strike twelve.

But one of the former class while prowling round the place has run up against a third attraction in the Historical Museum and named it The Mystery of Berne. Being of an inquiring nature the prowler returns again and again to the Museum and stands by the glass case which contains the object of her interest.

The indications on the card purporting to describe the object are brief enough: "Bronze vase (hydria or water jar) found in the lower grave (Iron Age) of double tumulus at Graech-wyl, near Berne. Neo-Greek, VII Century B.C. Part of iron tire. Iron Horseshoe. Bronze ornaments. Pieces of pottery. All from the same grave."

The vase looks more Etruscan than early Greek, and indeed was so classed by its discoverers. But how did it get to Berne in those prehistoric times? It is made of thin bronze and stands about two feet and a half high. From a flat narrow base it broadens to a graceful generous size, then suddenly slopes into a slender neck. Each handle is formed of two

leopards, one right side up, the other upside down, divided from each other by a graceful palmetto design. On the neck of the vase is affixed a strange piece of bronze work which excites the imagination to busy conjecture. The figure of a winged woman is standing serenely in the midst of a quartette of lions. One stands on either side of her, each touching her dress with a raised

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forepaw and panting with pleased excitement, while two others stand on the snakes that emanate from her head to the right and left. Upon the diadem which crowns her head, stands an eagle. The woman holds a rabbit in each hand; her right grasps the forelegs of one and her left the hindlegs of the other. Who is the woman? The goddess of fruitfulness, as some writers say? Or is she Artemis, the huntress, as another writer asserts?

You perceive that the prowler has been driven by her curiosity to extend her research to the National Library in Berne, but as yet the question, "How did this Etruscan or old Greek vase get itself buried in a prehistoric grave so far away both from Greece and from Etruria?" is far from being settled.

The double grave itself, however, is described as follows by Hierli:

"Not far below the surface of the grave mound near Graechwyl near Berne, bones were discovered, among which was found the skeleton of a warrior. Near his right shoulder lay the brooch that had fastened his mantle; on his right arm lay his two-edged sword, a weapon dating from the Alemanic-Burgundian period, while close to his hand lay a dagger still in its sheath. On his right foot was a spur. This was clearly the grave of an early Alemanic warrior, placed, by his own wish, on the mound of another, dating from pre-Roman times.

"At a depth of about two yards further down the older grave was reached and opened. A marvellous bronze vase was discovered standing under heavy stones and richly decorated. It was found to contain the charred and burned remains of a human body. Near the vase were various brooches, bronze objects, a horseshoe, a clay vessel and part of a wheel, probably the remains of the Chief's own war chariot."

No real explanation, it will be seen—nothing but a catalogue of objects, all of which is most unsatisfactory to the curiosity of a prowler, who continues to delve. And she has lately stumbled on the following paragraph which has suggested to her a romantic solution:

"Livy tells us that the year 400 B. C. saw the Celts in Switzerland suffering from overpopulation. The king, Ambiatus, therefore sent out his two nephews, Segovesus and Bellovesus, with vast armies to find new countries where they could plant colonies. Segovesus led his army over the Rhine into Southern Germany. But Bellovesus took his men over the Alps into upper Italy, where he drove out the Etruscans and settled down with his army in the vicinity of Milan."

With these facts and shadows of facts whirling through her mind the prowler stands before the glass case of the Mystery of Berne and asks herself why the following should not be a perfectly plausible answer to her questions:

Bellovesus and his men doubtless made rich booty when they drove out the Etruscans. Why should not this vase have been among the booty, a piece of antiquity, perhaps even an heirloom belonging to one of the Etruscan families that had been driven out? It doubtless accompanied a great chief back to Switzerland when he went to make his report on the new lands won for the Celtic colony, and was used according to his own instructions to enclose his ashes after his death. Did they burn his war horse too—and his war chariot, nothing remaining of them but one horseshoe and one iron tire? At all events the vase and the other relics were carefully covered with slabs of stone and a tumulus raised over them.

Centuries passed and the Celts were driven out of Switzerland by the Alemans. More centuries passed and then a certain Alemanic chief, sensing that below the old tumulus lay one equal to himself in rank and prowess, had himself buried on top of the mound which was thus further covered with stones and earth.

Still more centuries have passed and now here stands the vase in the Historical Museum of Berne, ever a mystery in spite of fancies woven round it by a prowler who demands solutions. It is doomed to remain a mystery until the silent earth gives up a sufficient number of further relics of the past still hidden in the soil of Switzerland for scientists to fix with certainty the reason why an old Greek vase should be found in a pre-Roman grave tumulus near the city of Berne.

ETHEL HUGLI CAMP.

Berne, Switzerland.

### *The Etruscan Tomb of the Volumni near Perugia*

This subterranean sepulchre was discovered about seven or eight yards below the surface, its one entrance sealed closely with a huge flat stone. The staircase which had led down to the door had entirely disappeared, when the contadini struck the spot during their agricultural

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labor, and removed the stone of travertine rock which constituted the door of entrance. The tomb was found in as perfect condition as when hermetically sealed some 2,200 centuries ago. Many objects of art in metals, marble, and terra-cotta were discovered, several of which are dispersed and lost. The more important and larger masses, however, were left as they were found. The tomb was hollowed in the tufa rock by the chisel; the entrance had an architrave and jambs of stone. On the right doorpost are Etruscan inscriptions in three distinct rows, cut probably to warn those entering that this place was sacred, and to indicate the name of the family owning the Sepulchre, "Volumnia."

Just inside the tomb, on the wall over the door, is a rayed disc sculptured in the rock, the sun flanked by two dolphins, used to signify the sea; symbolic of the ocean which spirits had to cross ere approaching Elysium, while the sun symbolized the sojourn of the happy souls in the place where, as Pindar says, "night prolongs not the obscurity with its veil." This sepulchre was planned with perfect correspondence of parts in a Latin cross, with six little rooms, three on either side. The larger arm stretched some fourteen yards long and six wide, the smaller nine by two. Two doorways at the sides led to cells equal in size like arms opened, the extremities of the smaller leading into similar cells. The tomb was beautifully cut, though the implement used seems to have been nothing larger than a chisel. The roof was formed to simulate beams with ornaments such as were used in dwellings.

The head of a dragon in terra-cotta which thrusts out a tongue of colored metal projects from every cell about mid-way on the wall. Other symbolic animals were also found in the tomb. Benches were cut in the rock walls to receive the bodies preparatory to incineration, others were prepared for the urns. In the tribune at the head of the nave are distributed seven sepulchral urns in beautiful order on stone benches cut in the tufa. The entrance to the tribune is flanked by two projections of tufa, which reunite in the form of an arch, and are surmounted by a sculptured tympanum. One half is occupied by a beautiful shield or round buckler on which a youthful head larger than life in high relief, an image of Apollo, is represented, protector of the tomb.

At the side of the shield are two swords on which were placed offerings to Apollo. Other adornments of the tympanum are distributed in symmetrical forms. To the right of the shield is the bust of a man on whose shoulders is tied a basket to a shepherd's staff; to the left is a similar figure.

From the centre of the archivolt a metal rod descends which it seems ought to support a lamp; to this is suspended a graceful winged figure in terra-cotta in the act of sustaining the hem of a cloth floating behind her. A similar figure hangs from the centre of the vestibule. The vault (arch of the ceiling of the tribune) is adorned with a most beautiful head, sculptured in the tufa, a work of great majesty. This vault, like all other sculptures of the tomb, announces the epoch as the fourth or third century B. C., in which time Etruscan art rivalled that of the Greek.

The tribune was, one might say, the sanctuary, the most important part of the tomb. The seven urns placed there are embellished with superb sculptured reliefs and with Etruscan inscriptions.

The urn which holds the ashes of the Volumnia, head of the family, is the finest of all. In the front part of this urn an arch was painted from which four figures of women projected. These figures had been painted, but the color is almost gone. By the side of the door or arch are carved two winged women in high relief, who at first sight suggest the furies of the Etruscan Tartarus.

Volumnia, the head of the family, reposes on his pedestal in sculptured peace. His left hand holds the patera, his right a necklace. The coverlet hangs in beautiful folds about the greater part of his person.

Of the other urns the third one is perhaps of most elegant workmanship. It is ornamented with reliefs on all sides.

Such in brief are some of the interests of this wonderful tomb of the Volumni, which the travelling public can see at cost of some little trouble on their way from Perugia to Assisi.

ADA M. TROTTER.

### *The Potted Gold of Croesus*

A Turkish laborer, working cautiously with a pick and shovel on April 13 of this year on a hill in Asia Minor where some fragments of pottery and worked stone had been noticed, dug

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out bones, fragments of masonry, broken pieces of baked clay and then a large earthen pot. The pot was intact. It was not sealed, but its mouth was stopped with dirt.

The laborer called to some of the group of American scientists organized by Dr. Howard Crosby Butler and financed by the American Society for the Excavation of Sardis. They began cautiously to remove the dirt from the jar. For fear of injuring delicate gold jewelry or other fine artistic work, archaeologists work at close quarters with a tooth brush, the finger or the point of a knife blade. The earth thus removed is sifted by hand.

There was a gleam of yellow metal. With emotions like those of "Stout Cortez" or the "watcher of the skies" in the sonnet of Keats, the archaeologists saw that they had discovered a potful of "staters," the first gold coins ever minted. Thirty in all were soon removed from the pot. With the dirt rubbed off, some were as bright as if they had been minted that day, the purity of the gold being a perfect defense against the chemical action which would have eaten into the surface of any other metal exposed so long to water and the minerals of the soil.

They were the "staters" of the Lydian King, Croesus, whose name is a synonym for riches and who, if history is to be trusted, introduced the use of solid gold for coins. Of these coins only one good specimen had been previously known to be in existence, with four badly worn ones. Lumps of gold, weighing about a quarter of an ounce, roughly oval in shape, they were stamped on one side with the head of a lion and of a bull, a combination familiar in Lydian decorations. The lion's head was the fable of the killing of the lion by Heracles, or Hercules, the mythical founder of the royal house of Lydia. What the bull's head stands for is unknown.

To a private collector a single "stater" might be worth hundreds of thousands of dollars. A Turkish workman, by slipping one in his pocket, might make himself one of the wealthiest men in Asia Minor. The whole thirty, however, were placed in the hands of the Greek authorities at Smyrna for future disposition.

The pot was found on a small hill which had probably been a cemetery in the time of Croesus, and the ruling conjecture at the present time is that the gold pieces were hidden there during the fourteen-day siege of the city by Cyrus, the Persian King, in 546 B. C.

The lucky discovery was made, according to Dr. T. Leslie Shear of New York, one of the party, because the scientists were "prospecting," the systematic excavation of the site being prevented by the damaged condition of their machinery as the result of successive invasions of the region by Turkish and Greek armies.

ALVA JOHNSTON, in *N. Y. Times*.

### *The XX International Congress of Americanists at Rio de Janeiro*

The American delegates to the XX International Congress of Americanists to be held at Rio de Janeiro August 20-30 in connection with the Centennial Celebration of Brazil, are as follows: Ales Hrdlicka and Walter Hough, Smithsonian Institution; Marshall H. Saville, American Museum of Natural History; Sylvanus G. Morley, Carnegie Institution of Washington; Gilbert Grosvenor, National Geographic Society; William P. Wilson, Commercial Museum, Philadelphia; P. H. Goldsmith, American Association for International Conciliation; Herbert J. Spinden, Harvard University; D. C. Collier, School of American Research; and Mitchell Carroll, representing the Archaeological Institute of America, Archaeological Society of Washington, and the School of American Research. The proceedings of the Congress will be reported in a future number of *ART AND ARCHAEOLOGY*.

### *Announcement*

The September issue of *ART AND ARCHAEOLOGY* will be an *American Archaeology Number* and will contain illustrated articles by E. L. Hewett on "The Chaco Canyon in 1921"; Lula Wade Wetherill and Byron Cummings on "A Navaho Folk Tale of Pueblo Bonito"; Marsden Hartley on "The Fiesta of San Geronimo at Taos"; and William Edward Myer on "Recent Archaeological Discoveries in Tennessee."

## BOOK CRITIQUES

*A Text-Book of European Archaeology.* By R. A. S. Macalister, Litt. D., F. S. A. Professor of Celtic Archaeology, University College, Dublin. Volume I, The Palaeolithic Period. Cambridge University Press, 1921. Pp. xiv + 610; with 184 figures in the text.

Not since 1900 with the publishing of *Le Préhistorique* by the two de Mortillets, and 1908 with the appearance of the *Manuel d' Archéologie Préhistorique* by the lamented Dechelette, has there been printed so important a volume on palaeolithic man as the recent work of Professor Macalister.

Attractive in appearance and logical in arrangement it appeals both to the technical student and to the "average reader." Beginning with an excursus on the fundamental facts of geology, palaeontology and anthropology, which should be known by the student of the Old Stone Age, the author takes up successively the theories of very early man, tertiary man, "eolithic man," if you will; then the three palaeolithic periods, and last the mesolithic "lacuna" leading to the neolithic. (This will be treated of in the next volume of the series.)

His three divisions of palaeolithic man are (1) the Chellean-Acheulian (River-Drift), (2) the Mousterian (first cave-man), (3) the Aurignacian, Solutrian and Magdalenian (second, third and fourth cave-man).

His mesolithic is specially characterized by the Campignyan, and Azilian, and the Scandinavian peat-bogs and shell-heaps (Maglemose and kjoekkingmoeddringer).

The last chapter is an illuminating setting forth of the general problems of the periods and of their attempted solutions. Professor Macalister places Mousterian man, with his skeletons predominantly Neanderthaloid, at about the time of the last great glaciation (the Wurm); the disappearance of this physical type and the appearance of the Aurignacian Cro-Magnon race he accepts, but finds it impossible to fill in all the details of the process. A quasi-mixture of the two types may have succeeded in Solutrian times, to be followed in Magdalenian by a recrudescence of the Cro-Magnon.

The exposition of palaeolithic art and the chapters on the psychology of the artists are well done and not too abstruse; the author belongs rather strongly to the school which attributes the animal sculptures and paintings of the caves to sympathetic magic. His treatment of the eolithic question is so volumi-

nous and his references so abundant, that it is a pity they should be weakened by a semi-humorous skepticism.

No one can cavil at his refusal to accept theories themselves some times fantastic, sometimes quite the contrary, but it would have enlightened his text had he seen fit to discuss further, for instance, the question whether the flaked stones claimed as pre-palaeolithic are or are not exactly what we should expect in the predecessors of the first tools fashioned with a preconceived idea of form. The Belgian quaternary eoliths, the Foxhall flints, the rostrocarinates demand serious judgment if for no other reason, simply because serious scientific scholars believe in them.

The proof-reader is responsible for a number of slips, and the book would have been wonderfully aided by a table of contents *raisonnée* at the beginning and a bigger bibliography in one place by subjects. The one outstanding quality of the book is the very method so unsuccessful in the treatment of the eolithic question; strange to say it works enormously well in dealing with disputed later discoveries; a dogmatism which does not hesitate, after presenting the facts, to cut out many claims and to reduce the number of accredited discoveries and phenomena helps the casual searcher who may use the book as a work of reference. We are thus grateful for this "magnum opus," inclusive, authoritative and interesting.

CHARLES PEARODY.

*The Enjoyment of Architecture.* By Talbot F. Hamlin. New Edition. Profusely illustrated. Charles Scribner's Sons, 1921. \$3.00.

"There is one enormous source of artistic pleasure of which too few are as yet aware; there is one art whose works confront us wherever man lives, which all too many of us daily pass blindly by. That source is to be found in the buildings all around us; that art is the art of architecture." These words from the first chapter on "The Enjoyment of Architecture" strike the keynote of this interesting volume. Mr. Hamlin, who is a practicing architect himself, inducts the reader into the mysteries of architecture as a living art, and setting aside purely technical details, shows him what are the sources of enjoyment in the intelligent inspection of the buildings he passes every day, and how much satisfaction may be derived from an acquaintance with the elements and underlying principles of architecture.

M. C.

## ART AND ARCHAEOLOGY

*Figurative Terra-cotta Revetments in Etruria and Latium in the VI and V Centuries B. C.*  
By E. Douglas Van Buren. London: John Murray. New York: E. P. Dutton & Company, 1921. Pp. x $\times$ 74. \$7.00.

*An Introduction to the Study of Terra Sigillata Treated from a Chronological Standpoint.* By Felix Oswald and T. Davies Pryce. London: Longmans, Green and Co., 1920. Pp. xii $\times$ 271 and 83 plates. \$16.50.

Mrs. Van Buren's book is the outcome of ten years' study and travel and fills a long-felt want, since it makes accessible the results of recent excavations which, if published at all, have appeared in periodicals, some of them inaccessible to the ordinary student. There was great need of a synthetic treatment and classification of this scattered material, and Mrs. Van Buren modestly ventures to hope that this simple catalogue may be found useful. As a matter of fact the book will prove indispensable to every student of Etruscan archaeology, and especially of Etruscan terra-cottas. Mrs. Van Buren by her many articles, particularly in the *Journal of Roman Studies*, has made herself a great authority in this field, and her collation of numerous duplicate examples of types, shows her extensive knowledge of the collections of Etruscan architectural terra-cottas. This handy collection will rank favorably with Koch's *Dachterrakotten aus Campanien*.

The illustrations are reproduced on thirty-two plates from good photographs, and the volume is attractively bound in terra-cotta cloth with title in gold on the back. The text is printed in large clear type on excellent paper with broad margins.

The subject matter is grouped in three sections, Antefixa, Akroteria, and Friezes, with a careful index. The first is divided into divisions and these subdivided into types, but the last two are divided only into types. Each is preceded by a short introduction. This gives the impression of three separate articles and the book would have had more unity if there had been a general introduction with all this material together. There are some features that would make the book still more useful and we hope they will be found in a more final and completer catalogue which will include the terra-cotta revetments of later times. There should be references in the text to the plates. Dimensions of examples and the scale of illustrations should always be given. The number of examples of each type should

be stated. The plates should tell where the examples now are.

It would have been less confusing to scholars if Mrs. Van Buren had included an introduction on chronology and had told us why she dates certain terra-cottas as she does.

Mrs. Van Buren's book is an important piece of research and the minor defects do not impair the scholarship of a very attractive book. It should interest every student of art with the profuse illustrations of these precious Etruscan terra-cottas, which show a quaint charm and a skilful use of both modelling and color.

Another very important recent book on terra-cottas is that of Oswald and Pryce on *An Introduction to the Study of Terra Sigillata*, the most important book on this subject.

At an early date of the excavations at the Roman station of Margidunum in Nottinghamshire the excavators were struck by the difficulties inherent in the study of Terra Sigillata (the so-called Samian ware), and especially by the necessity of laboriously collating innumerable references to scattered memoirs in many languages besides our own. It seemed, therefore, that a real need existed for a work in the English language, which would present in a systematic and comprehensive manner all the chief points in connection with Terra Sigillata.

The importance of a careful study of this red glazed ware, which is so abundantly found on Roman sites, lies in the historical evidence it affords, for, apart from datable inscriptions, there is perhaps no relic of the Imperial period of greater value for dating purposes.

The method, by means of which a chronological estimate of Sigillata evidence is arrived at, is based on its essentials on the determination of "site-values." Thus the exclusive or predominant occurrence of certain types on properly excavated sites such as Haltern, Hofheim, Newstead and Niederbieber, which can be dated by external historical evidence, affords a valuable aid to the determination of the period and distribution of these particular forms of Sigillata. Light is also thrown in this way on the limits of activity of the potters whose names are found stamped on these wares as well as on the period when certain modes of decoration were in vogue.

Owing to the fact that early Gaulish Sigillata is essentially a development of Italian or Arretine fabric a short descriptive section relating to this ware has been included. In a further chapter the evolution of Terra Sigillata

is treated on broad lines and the more ultimate sources of inspiration are discussed, stress being laid more especially upon the continuity of certain ornamental *motifs* in ancient ceramic art.

Throughout the work a definite statement in the text has been fortified by reference to some potter of well-attested date or to a datable site or to both. In like manner the illustrations for the most part are taken either from bowls of well-known potters or from vessels and sherds found on sites, the periods of which can be assigned with a fair degree of accuracy to a definite date.

In this way it has been the endeavor to produce a reasonably concise and reliable guide to the study of provincial Sigillata. Particular care has been taken to draw all the figures to scale so as to permit of exact comparison.

DAVID M. ROBINSON.

*The Johns Hopkins University.*

*The Art of Drawing in Lead Pencil.* By Jasper Salwey. New York: Charles Scribner's Sons, 1921. \$3.75.

Mr. Salwey in his delightful book makes one feel that the pencil is the most satisfactory instrument for reproduction. Figures, and landscape in particular, are given a more perfect and delicate character. Landscape seems to take on a softer rendering, trees grow and leaf and clouds float, in this more subtle medium, and a charm of depth and clearness is possible.

No more beautiful portraits have ever been made than those drawn in pencil by the great artist, Ingres. Mr. Salwey's treatise on the methods of obtaining a particular quality in lead pencil work is very complete. He gives the laws and rules of the technique and the principles upon which the methods of building up a highly finished drawing must be based.

He believes drawing in lead pencil is a means of expression for both the simplest and the highest aims of Art. In proof of it, the book is rich in illustrations, many charming drawings by the author. Other artists represented are J. D. Ingres, Sir Charles Holroyd, A. E. Newcombe, Alfred Parsons, J. Constable, F. E. Georges, Frank Dicksee, J. Walter West—all showing a great variety of method and subject.

The pencil is a "vital tool," sympathetic to the artist's every fancy or requirement; "a medium capable of rendering not only the most determined contrasts in light and shade, but . . . fifty intermediate tones in varying degree."

Mr. Salwey is an Associate of the Royal Institute of British Architects.

HELEN WRIGHT.

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*Principles of Interior Decoration.* By Bernard Jakway. New York: The Macmillan Co., 1922.

The first effect upon a hurried reading of Mr. Jakway's book is one of discouragement.

If one is a "newly-wed," with a new house or new apartment to be furnished and decorated, the problem is not so difficult. But even newly-weds are apt to be the victims of kind and devoted friends who will send for wedding gifts, a Mission chair, a Louis XIV desk and a Japanese screen. How can harmony in the home arrangement be secured?

Then one may possess furniture one's mother used to have, old pieces that do not conform to any period or special place, but that are endeared to one's heart by sentiment—then what is one to do? Sentiment must go. There is no place for it in the new order of things.

Rugs, furniture, hangings, wall-decorations—all must conform to certain rules of unity, balance and harmony, to be carefully studied and thoughtfully carried out if our houses are to be livable. "In the degree that this environment is beautiful and comfortable it affects us favorably, making for repose, for quick recuperation from fatigue of mind and body, for cheerfulness, for wider and higher interests and for a fuller and comelier mode of living generally."

Various periods of furniture must not be used together, the placing of the pieces, the proper hanging of pictures and mirrors—is all necessary for the perfection of a room and the peace of mind of the occupants. The average house or apartment we enter, is a pain rather than a pleasure, no thought at all given to balance or the elements of beauty. The general fault is over-crowding. Order is the basic esthetic quality and orderly arrangements are most pleasing and convincing.

Line and color are important elements, even the moldings on the wall, cornices of the windows, the "fixed" decorations must be considered in effecting a proper balance.

All of these things the author makes very clear in his exhaustive treatise on the subject. It is a very worthwhile study and one sadly neglected.

"Beauty and comfort in the homes we live in—this is the ideal of interior decoration, the goal of all planning and contrivance and house-furnishing effort, the highest aim of all study of the art."

Mr. Jakway is University Extension Lecturer on Interior Decoration in the University of California and writes authoritatively and entertainingly on the subject.

HELEN WRIGHT.

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